

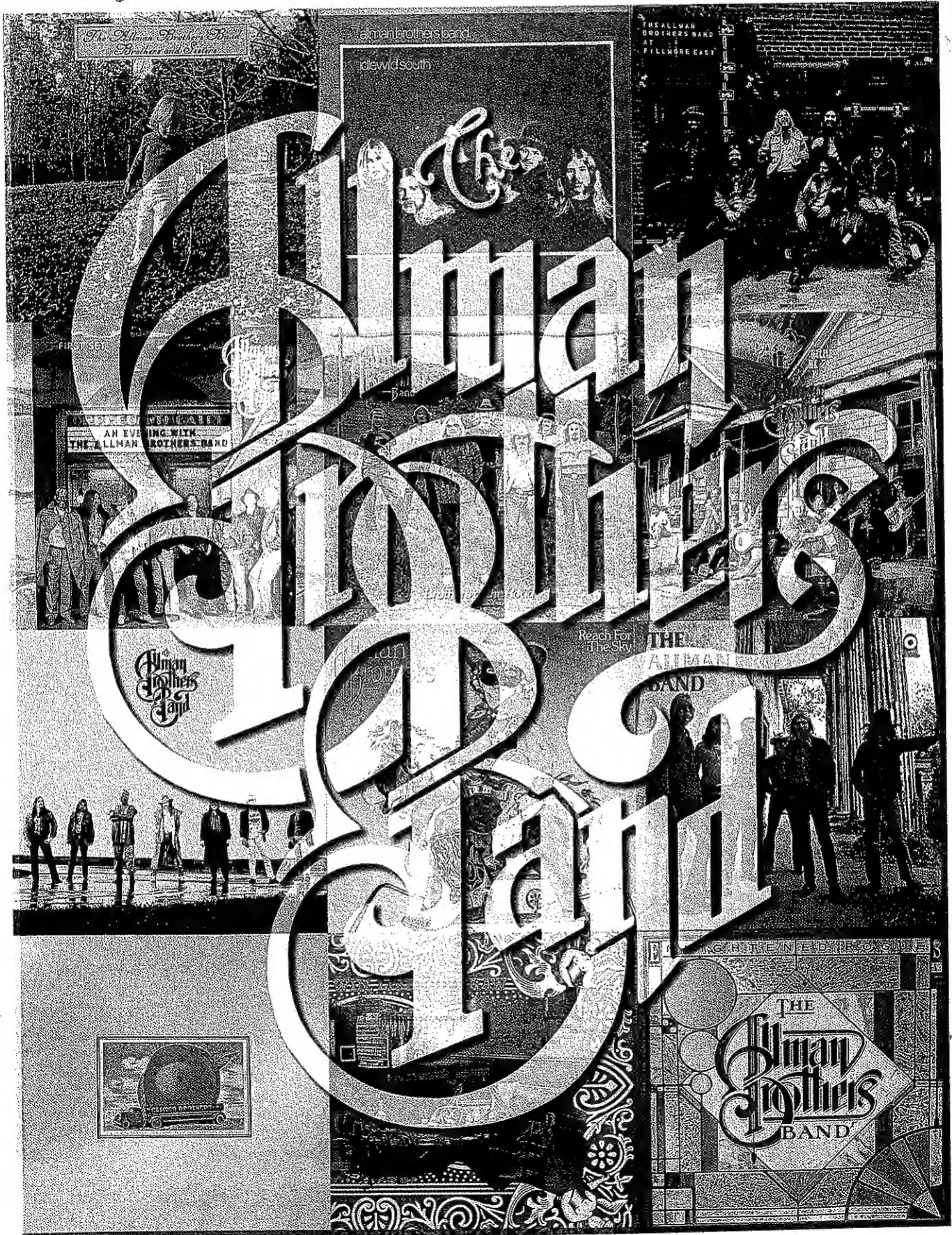
PIANO / VOCAL / GUITAR

THE ALLMAN BROTHERS BAND

29 OF THEIR BEST

Including:

Midnight Rider / Blue Sky / Good Clean Fun / Jessica / Melissa / Ramblin' Man / Dreams



THE ALLMAN BROTHERS BAND

SONG	ALBUM
8 Ain't Wastin' Time No More	<i>Eat a Peach</i> (1972)
2 Angeline ✓	<i>Reach for the Sky</i> (1980)
13 Black Hearted Woman	<i>The Allman Brothers Band</i> (1970)
18 Blue Sky	<i>Eat a Peach</i> (1972)
23 Can't Take It with You	<i>Enlightened Rogues</i> (1979)
28 Come and Go Blues	<i>Brothers and Sisters</i> (1973)
40 Don't Want You No More	<i>The Allman Brothers Band</i> (1970)
35 Dreams I'll Never See	<i>The Allman Brothers Band</i> (1970)
44 End of the Line	<i>Shades of Two Worlds</i> (1991)
52 Gambler's Roll	<i>Seven Turns</i> (1990)
60 Good Clean Fun	<i>Seven Turns</i> (1990)
68 It's Not My Cross to Bear	<i>The Allman Brothers Band</i> (1970)
76 Jessica	<i>Brothers and Sisters</i> (1973)
73 Little Martha	<i>Eat a Peach</i> (1972)
86 Melissa	<i>Eat a Peach</i> (1972)
90 Midnight Rider	<i>Idlewild South</i> (1970)
94 Nobody Knows	<i>Shades of Two Worlds</i> (1991)
106 One Way Out	<i>Eat a Peach</i> (1972)
101 Ramblin' Man	<i>Brothers and Sisters</i> (1973)
114 Revival	<i>Idlewild South</i> (1970)
126 Seven Turns	<i>Seven Turns</i> (1990)
119 Southbound	<i>Brothers and Sisters</i> (1973)
132 Stand Back	<i>Eat a Peach</i> (1972)
136 Statesboro Blues	<i>At Fillmore East</i> (1971)
141 Straight from the Heart	<i>Brothers of the Road</i> (1981)
146 Trouble No More	<i>The Allman Brothers Band</i> (1970)
151 Wasted Words	<i>Brothers and Sisters</i> (1973)
162 Whipping Post	<i>The Allman Brothers Band</i> (1970)
158 You Don't Love Me	<i>At Fillmore East</i> (1971)

ISBN 0-7935-7373-4


HAL•LEONARD®
 CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
 Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
 Infringers are liable under the law.

Visit Hal Leonard Online at

ANGELINE

Words and Music by DICKY BETTS,
MIKE LAWLER and JOHNNY COBB

Fast Rock

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Fast Rock'. The piano part features a strong bass line with octaves and chords, while the vocal melody is in the treble. The score includes several measures of instrumental introduction and accompaniment for the vocal lines. Chord diagrams for A, Bm/A, and A are provided above the staff. The lyrics are written below the vocal line.

Chord Diagrams:

- A:** Treble clef, F#4, C#5, E5.
- Bm/A:** Treble clef, F#4, C#5, E5; Bass clef, A2, B2, D3.

Lyrics:

Rid - in' in a long, _ gray _ lim - ou - sine, sit - tin' in a pair of hun - dred
 mid - night strut - tin' in _ New - York Cit - y. Mid - night _ wom - an, she is
 Love's _ just a game _ that she loves to play, leav - in' bro - ken hearts _ all a -

A Bm C C# D7

dol - lar jeans, — tryin' to talk sense to a rock - 'n' - roll queen.
 look - in' so pret - ty. Her lit - tle heart beat in rhy - thm with the world.
 long the way. — She's got friends that she ain't nev - er used.

N.C. E7#9 N.C.

Damn-best kind of liv - in' an - y - bod - y ev - er seen. } Oh, An - ge - line..
 She used to be — her ma-ma's lit - tle girl. }
 She'a win - nin' now, — but she's bound — to lose. — }

A Bm/A A Bm/A A

1

Bm/A A 2,3 A Bm C C#

Oh, An - ge - line, —

4

D7

C/D

look-in' at the bright lights,

G/D

A

Bm/A

A

Bm/A A

search-in' for the sil - ver screen.

Bm

C

C#

D7

An - ge - line,

C/D

G/D

I nev - er seen a wom - an who could look so good and

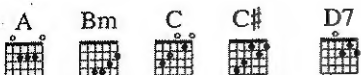
To Coda ⊕

E7#9 N.C. A Bm/A A Bm/A A

be so dog - gone mean.

(2nd time:) D.S. al Coda
(take 2nd ending)

Bm/A A Bm/A A



Guitar solo



N.C.

A

Bm C C#

An - ge-line, -

CODA

A Bm C C# D7

Instrumental solo

C/D G/D A

Repeat and Fade

Bm/A A Bm/A A Bm C C#

AIN'T WASTIN' TIME NO MORE

Words and Music by
GREGG ALLMAN

Moderate Rock

Bb

Fm/Bb

mf

Bb

Fm/Bb

Bb

Ab6

3fr

Last Sun - day morn - ing the sun - shine
Lord, Lord, Miss Sal - ly, why
I found my way af - ter

Bb

Ab6

3fr

Bb

Ab6

3fr

felt like rain. —
are you cry-in'?
man - y years are gone. —

The week be - fore, — they all
Been a - round here three long days
And all the war freaks die off

Bb Ab6 Bb Ab6

seemed the same. — With the help of God — and two friends,
 look-in' like you're dy-in'. Just step your - self — out-side and
 leav-in' us a-lone. — Well, now chil - dren,

Bb Ab6 Bb Ab6

I came to re - al - ize — I still have two — strong legs, —
 look up at the stars a - bove. — Go on down - town, — ba - by. —
 leave in peace the way we came. — 'Cept for you and me, broth - er, —

Bb Ab6 Eb Gm7/D

don't need no wings to fly. — You know I — ain't a - wast - in' }
 Find some-bod - y to love. — Mean-while I — ain't a - wast - in' } time — no
 try and try a - gain. — So hear us now, — we ain't wast - in' }

C7 F Bb Ab6 To Coda ⊕

more — 'cause time goes by like { hur - ri - canes —
 { pour-in' rain —
 { hur - ri - canes —

B \flat Ab6 3fr B \flat Fm/A \flat B \flat Fm/B \flat

and fast - er things. —
and much fast-er things —

E \flat 7 B \flat 7

You don't need — no — gyp - sy to tell you why. — You

E \flat 7 B \flat 7

can't let — one pre-cious day — slip by. — But

E \flat 7 B \flat

look out - side — your - self, — and if you don't see what you want, may - be

F Eb7

some - times then you don't. ____ Well, leave _ your mind a - lone _ and just get

Bb Ab6 3fr Bb Ab6 3fr

high, ____ oh yes, _ high.

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Eb 3fr Gm7/D 3fr C7 9 F Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr D.S. al Coda

CODA Bb Ab6 3fr Bb Ab6 3fr

run-nin' af - ter a sub - way train. _ Don't for - get _ the pour _

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr Repeat and Fade

in' rain. _

BLACK HEARTED WOMAN

Words and Music by
GREGG ALLMAN

Moderate Rock

N.C.

First system of piano accompaniment. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo/style is 'Moderate Rock'. The dynamics are marked 'mf' (mezzo-forte). The system consists of two staves (treble and bass clef). The melody in the treble staff features eighth and sixteenth notes, with triplet markings (3) over the final two measures of each phrase. The bass staff provides a steady accompaniment with eighth notes and triplet markings (3) over the final two measures of each phrase.

Second system of piano accompaniment, continuing the melody and accompaniment from the first system. It maintains the same 4/4 time signature and key signature. The triplet markings (3) continue in both the treble and bass staves.

Third system of piano accompaniment. This system introduces guitar chords indicated by letters A and C above the treble staff. The sequence of chords is A, C, A, C, A. The piano accompaniment continues with eighth and sixteenth notes in both staves.

Fourth system of piano accompaniment. This system continues the guitar chord progression with C, A, C, A, and ends with a D7 chord. The piano accompaniment continues with eighth and sixteenth notes in both staves.

Chord diagrams: A, C, A, C, A

Chord diagrams: E7#9, B7, E7

N.C.

To Coda

Chord diagram: A7

1. Black heart - ed wom-an, _____ can't you see your poor — man —
 2. Black heart - ed wom-an, _____ cheap troub-le and pain is all — you —
 3. Instrumental solo
 4., 5. (See additional lyrics)

dy - in? Can't
play

D7

count on both hands, ba - by, all the lone - ly nights I've been
Black heart - ed wom - an, cheap trou - ble and pain is all you

A7

cry - in' Well, I'm
play.

E7#9 B7 E7

tired of all your slip - per - y ways. I can't take your e - vil
Some - time think - in' I'll be much bet - ter if I was stiff down in my

N.C.

ly grave. _____ in?, _____ oh, no. _____
No, _____ I just can't stay.

1-4

5

Ah, ah, ah, ah, _____ ah, ah,

ah, ah, ah, _____ Ah, ah, ah, _____ ah, ah, ah, ah,

1 2

ah, ah, ah, ah. Ah, ah, ah, ah, ah, ah.

D.C. al Coda
(no repeats)

8

CODA

8

Moderately fast

Repeat and Fade

F G A

12

Additional Lyrics

4. Yesterday I was your man,
Now you don't know my name.
Yesterday I was your man,
Now you don't know my name.
Well, I'm goin' out to find a new way, babe,
Oh, to get back into your game, yeah, yeah.

5. One of these days,
I'm gonna catch you with your back-door man.
Ones of these days, yeah,
I'm gonna catch you with your back-door man.
I'll be movin' on down the road, pretty baby,
Oh, to start all over again, oh yeah.

BLUE SKY

Words and Music by
DICKY BETTS

Moderate Rock

The musical score for "Blue Sky" is written for piano and voice. It begins with a tempo marking of "Moderate Rock". The key signature is E major (three sharps) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal melody is written in the treble clef. The score includes guitar chord diagrams for E, A, D/A, and B. The lyrics are: "Walk a - long the riv - er, sweet lull - a - by. It just keep on flow - in'."

A

it don't wor - ry 'bout where _ it's go - in', _ no, no. _

E B/A A

E B A E

Don't fly, Mis - ter Blue - bird, I'm just walk - in' down _ the road. _
Good old Sun - day morn - in', bells are ring - in' ev - 'ry - where. _

B A

Ear - ly morn - in' sun - shine _ tell me all _ I need _ to know. _
Go - in' to Car - o - li - na, _ it won't be long _ and I'll _ be there. _

E A

B A E A

You're my blue sky, you're my sun - ny day.

To Coda

B A E A

Lord, you know it makes me high when you turn your love my way,

B7sus/F# 2fr

turn your love my way, yeah.

E A

Instrumental solo

E 1-3 A

4 A E

B A D.S. al Coda

Solo ends

CODA E A

turn your love _ my way, _

B7sus/F#



turn your love — my way, ———— yeah, ———— yeah.

E



A



D/A



A



E



A



D/A



A



E



D



A



Asus2



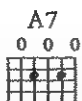
E



CAN'T TAKE IT WITH YOU

Words and Music by DICKY BETTS
and DON JOHNSON

Medium Blues



The first system of musical notation for the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The bass line begins with a mezzo-forte (mf) dynamic and a right-hand (R.H.) marking. The melody is mostly rests in the first two measures, followed by a series of eighth and quarter notes in the bass line.

The second system of musical notation. It continues the piano introduction with similar notation to the first system, featuring a grand staff with treble and bass clefs. The bass line continues with eighth and quarter notes, and the right-hand (R.H.) marking is present.



No chord

The third system of musical notation, which includes the vocal entry. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line enters in the second measure with the lyrics: "You can't take it with — you; Play it high or low. —". The piano accompaniment continues with eighth and quarter notes in the bass line.


C7




ev - 'ry-bod - y knows. ——— You can't take it with —
Break the bank at Mon - te Car-lo. — You can play it just —




D7




A7



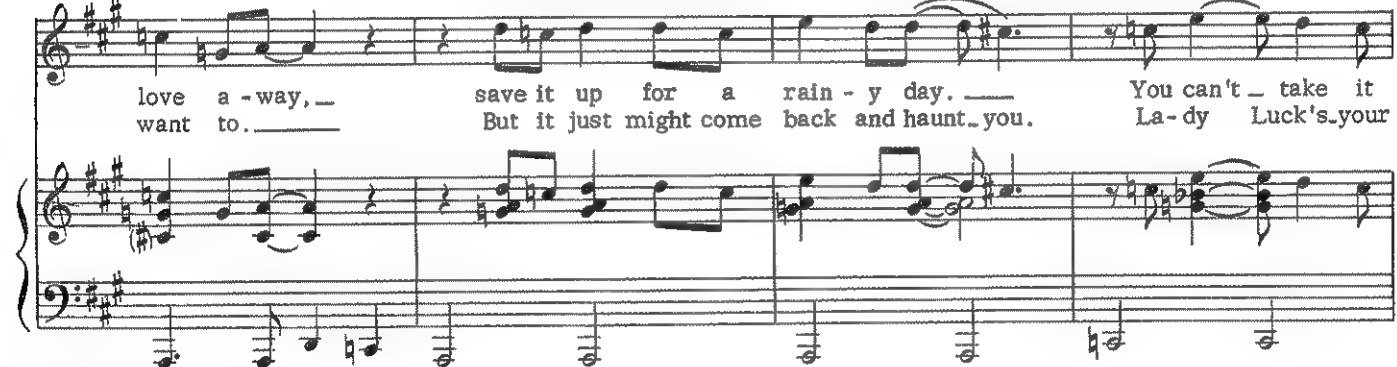
— you when you go. ——— You can't hide your
— the way it falls. ——— Cut it like you



C7



love a - way, ——— save it up for a rain - y day. ——— You can't — take it
want to. ——— But it just might come back and haunt you. La - dy Luck's your




D7



A7



1. ———
with you when you go. ———
ma - ma when she calls. ———



2. N.C.

Can't take it with — you; ev - 'ry - bod - y knows, —



You can't take it with — you when you go. —

N.C.

Can't hide — your love a - way, — save it up for a



To Coda

rain - y day. — You can't — take it with you — when you go. —

N.C.

C7



N.C.

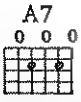
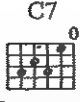
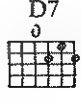
Hot wire a fast car_ just to take a ride. _ You can run, but you



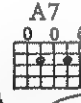

sure can - not hide. _ Tell her_ a lie; _



live with it till you die. _ But you can't_ take it with you when you go..

A7  C7  D7 

And it hurts — so bad when you fi-n'lly have to

A7  D.S. $\frac{3}{4}$ al Coda Φ Coda 

show. — No, you can't — take it

D7  A7  C7  D7 

with you when you go. — No, you can't take it with-you

A7  Repeat and fade C7  D7  A7 

when you go.

Repeat and fade

COME AND GO BLUES

Words and Music by
GREGG ALLMAN

Moderate Funk beat

First System: The piano part begins with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderate Funk beat'. The first measure is marked *mf*. Chord diagrams for F/G and G are shown above the staff.

Second System: Continues the piano accompaniment. Chord diagrams for F/G and G are shown above the staff.

Third System: The vocal line enters. The lyrics are: (1., D.S.S.) Peo - ple say _____ that you're no good, _____ but (2.) Round and round _____ and round we go. _____ Don't. Chord diagrams for G7 and Gdim7 are shown above the staff.

Fourth System: Continues the vocal line. The lyrics are: I would-n't cut you loose, _____ ba - by, if I could. _____ Well, I ask me why I stay _____ here, _____ I don't know. _____ Well, Chord diagrams for Am7b5/G and G are shown above the staff.

G7 Gdim7

seem to stand down on the ground.
may - be I'm a fool to care.

Am7b5/G G





Ba-by, I'm too far gone to turn a round. Oh, if
With-out your sweet love, ba-by, I would be no-where.

G7 Gdim7

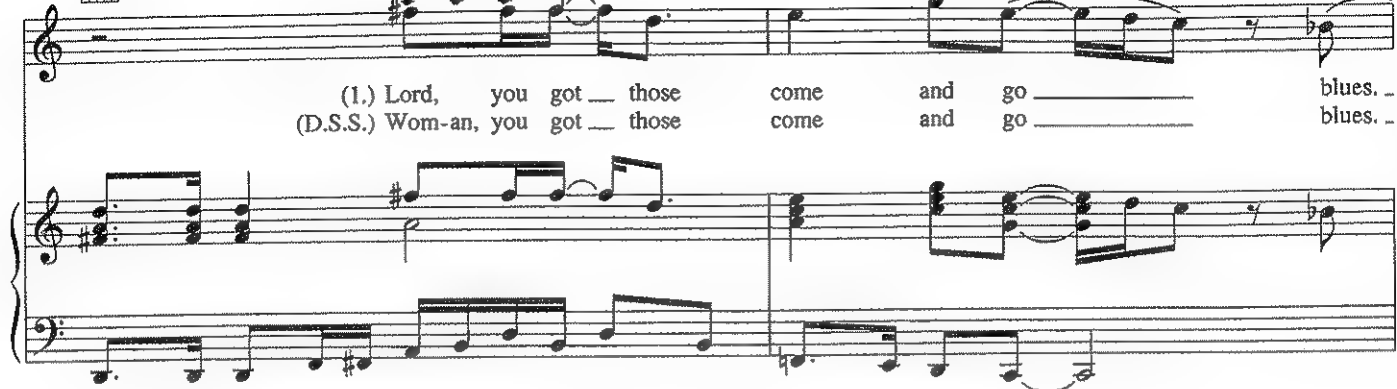
on - ly you would make up your mind.
Here I stay, locked in your web,

Am7b5/G G To Coda I ⊕

Take me where you go or leave me way be-hind.
'til that day I might find some-bod - y else.

(1.) Lord, you got — those come and go — blues. —
 (D.S.S.) Wom-an, you got — those come and go — blues. —










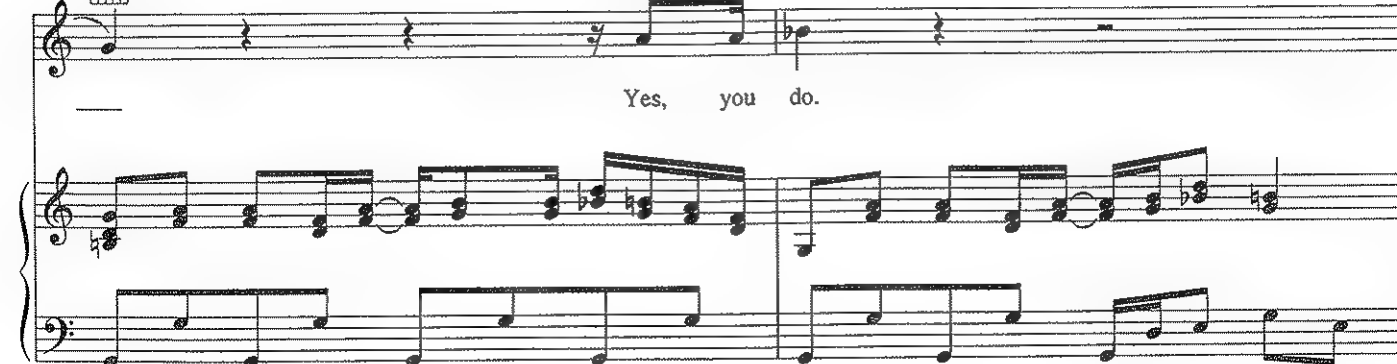



Lord, you got — those come and go — blues. —





Yes, you do.



C Csus C

To Coda II

Oh, and you got me feel - ing like a fool.

G7 Gdim7

Am7b5/G G

G7 Gdim7

Am7 \flat 5/G G G7

Gdim7 Am7 \flat 5 G D.S. al Coda

CODA I G F/G

I don't know _____

C/G G

just when _ that would be. _____ I don't know..

F/G C/G G

I can't say, _ as I _ can't see. _

Bb7

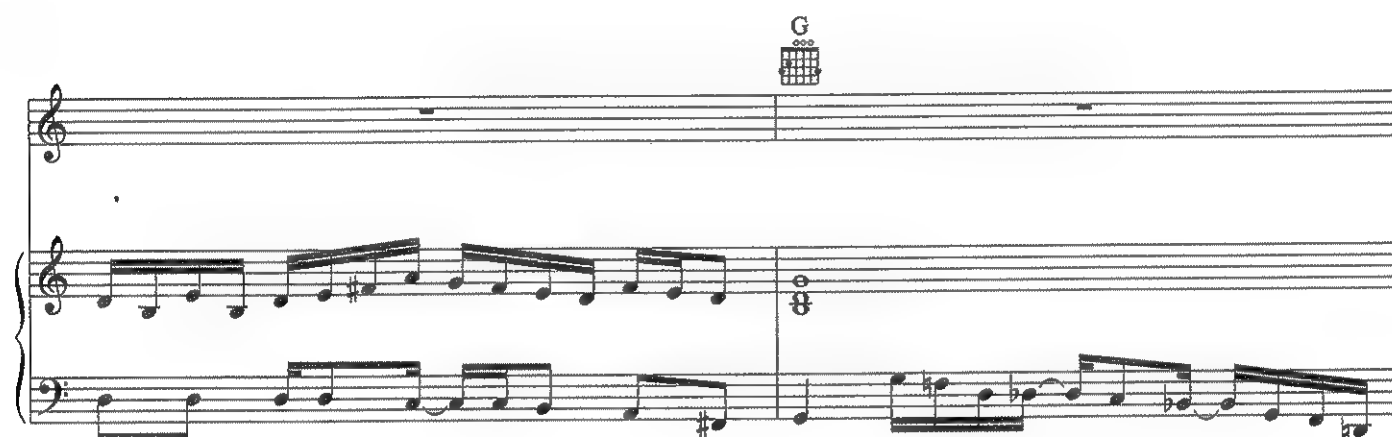
Play 4 times

C

D



First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#).



Second system of musical notation, featuring a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#). A guitar chord diagram for G is shown above the treble staff.



Third system of musical notation, featuring a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#). Guitar chord diagrams for F/G, C, Csus, and C are shown above the treble staff. The text "D.S.S. al Coda II" is written to the right of the system.

CODA II



Fourth system of musical notation, featuring a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#). Guitar chord diagrams for F/G, G, F/G, and G are shown above the treble staff. The lyrics "Just _ like a fool. _____" are written below the treble staff.

DREAMS I'LL NEVER SEE

Words and Music by
GREGG ALLMAN

Moderately, with a jazzy feel (♩ = ♩³)

D7sus

mf

D7

D7sus

D7

D7sus

D7

Just one more morn - ing

D7sus D7

I had to wake up with the

blues. Pulled my self out

of bed, yeah.

Put on my walk-in' shoes.

D7sus

D7

D7sus

D7 D7sus

D7

D7sus D7

(1.) Went up on the moun - tain
(D.S.) Pull my self to - geth - er.

D7sus D7

to see what I can see.
Put on a new face.


D7sus D7

The whole world was fall - in'
Climbed down off the hill - top, ba - by.

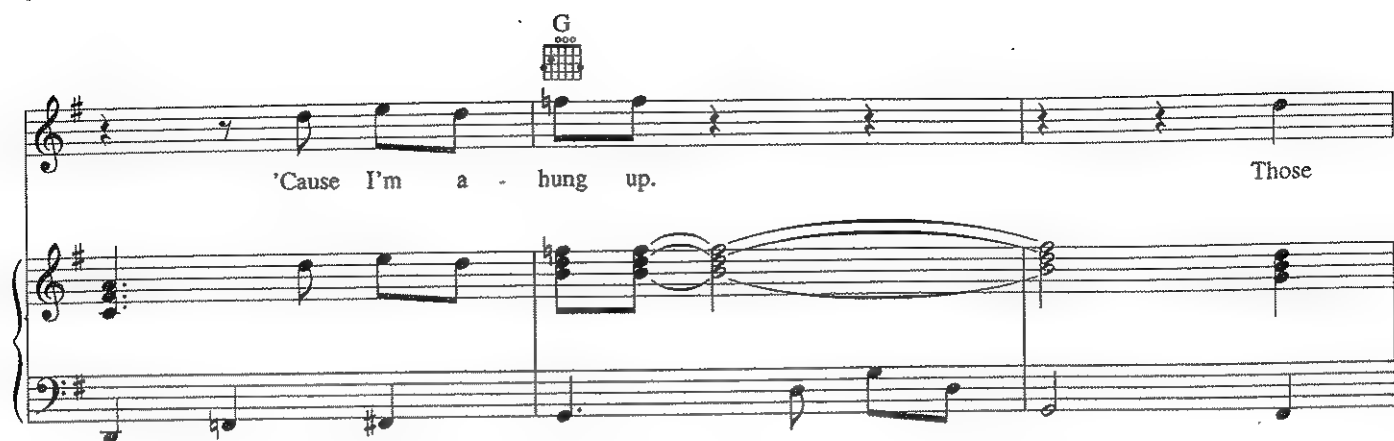
D7sus D7

right down in front of me.
Get back in the race.


G



'Cause I'm a - hung up. Those

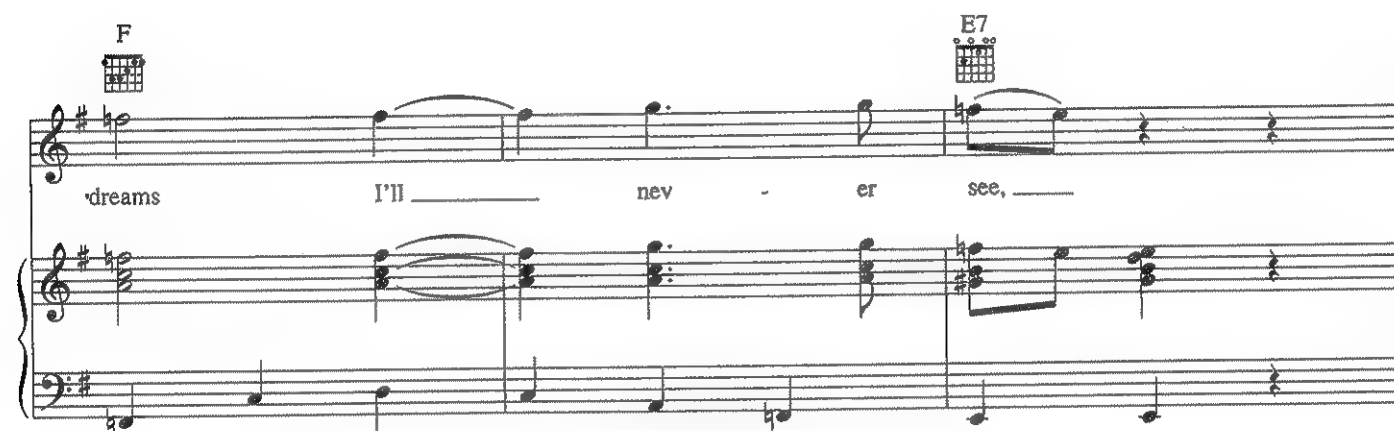



F



dreams I'll _____ nev - er see, _____

E7



E7#9



yeah, babe. Ah, _____

E7



E7#9



C



_____ help me, babe. _____

Bb



A7 A7#9 6fr

Woh, ____ or this will sure - ly be ____

3

3

A7 A7#9 6fr D7sus

To Coda ⊕

the end of me, yeah. ____

3

Instrumental solo

D7

1-3 4

(1x) D.S.
(2x) D.S. al Coda

Solo ends


CODA ⊕ D

Repeat and Fade

DON'T WANT YOU NO MORE


Words and Music by SPENCER DAVIS
and EDWARD HARDIN


Rock Shuffle (♩ = ♩³)

Cm7  3fr

N.C.

f



Cm7  3fr

N.C.




1 **Cm7**  3fr


N.C.


2 N.C.





Straight Rock feel (♩ = ♩)

Cm7  3fr

Bb 

Cm7  3fr

Bb/F 



Chord diagrams: Cm7 (3fr), Bb, Cm7 (3fr)

Chord diagrams: Bb/F, Cm7 (3fr), Bb, Cm7 (3fr)


Chord diagrams: Bb/F, Cm7 (3fr), Bb, Cm7 (3fr)

Rock Shuffle (♩ = ♪³)

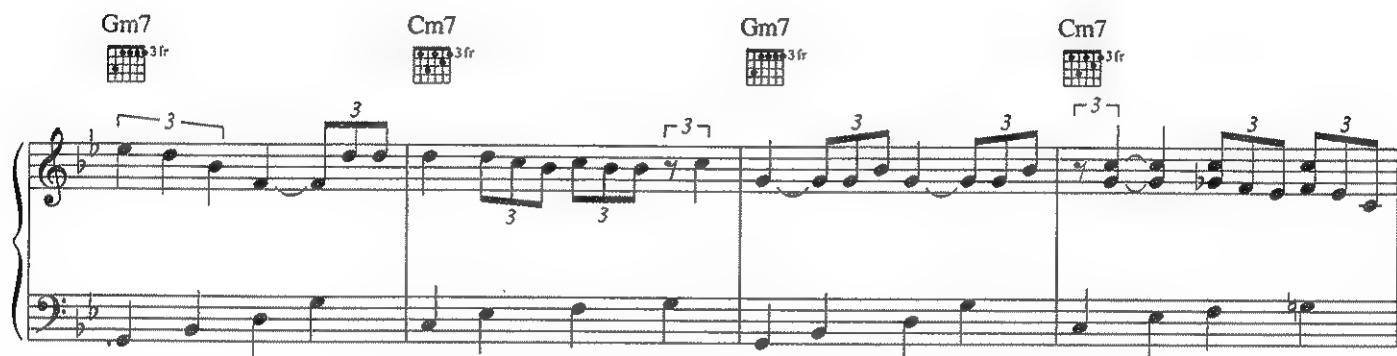
Chord diagrams: Bb/F, Bb/Eb, Cm7 (3fr), Gm7 (3fr), Cm7 (3fr)

Chord diagrams: Gm7 (3fr), Cm7 (3fr), Gm7 (3fr)

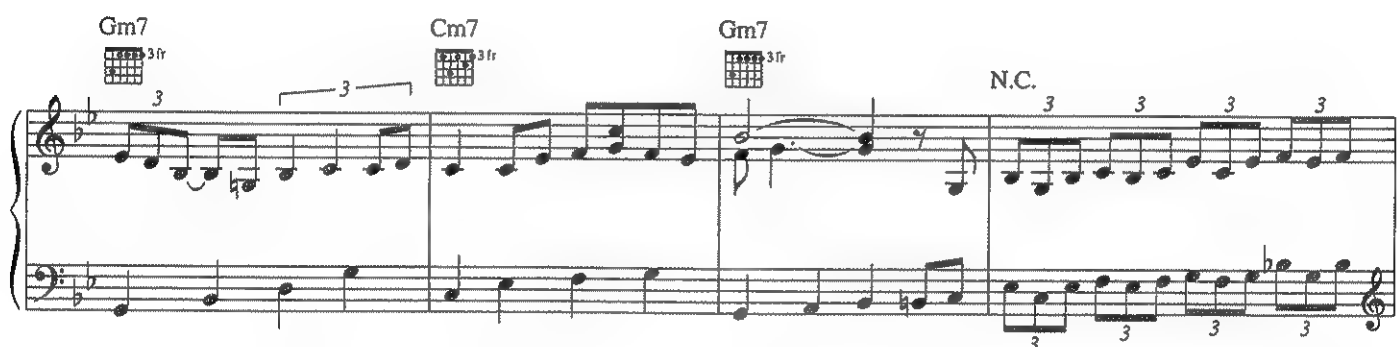
First system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and slurs.



Second system of musical notation. Chord diagrams for Gm7 and Cm7 are shown above the staff. The notation includes triplets and slurs.



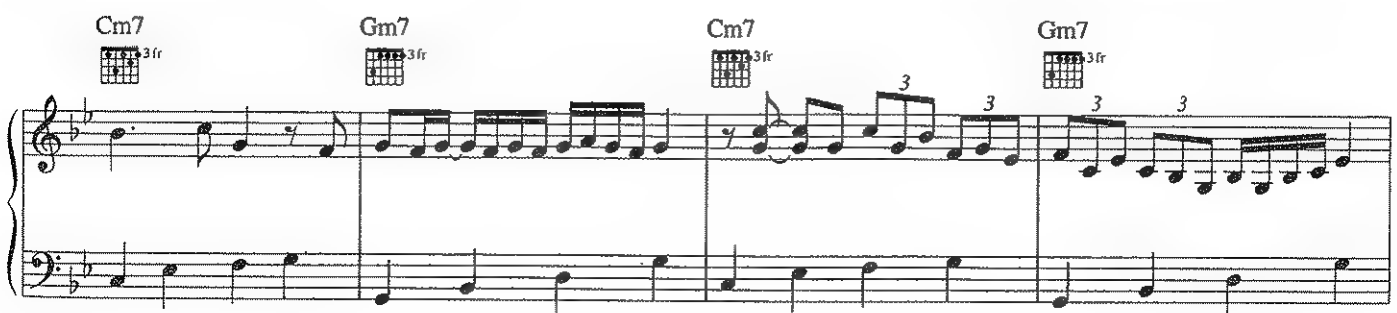
Third system of musical notation. Chord diagrams for Gm7 and Cm7 are shown above the staff. The notation includes triplets and slurs. The section ends with "N.C." (No Chords).



Fourth system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and slurs.



Fifth system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and slurs.



First system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The key signature is one flat (Bb). The melody features a triplet of eighth notes in the first measure.

Second system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The melody continues with a triplet of eighth notes in the second measure.

Third system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The melody features a triplet of eighth notes in the first measure. The system ends with a double bar line and the instruction "N.C." (No Chords).

Fourth system of musical notation. Chord diagrams for Cm/G, Bb/F, Eb, Dm7, Bb, and Cm/G are shown above the staff. The melody features a triplet of eighth notes in the first measure.

Fifth system of musical notation. Chord diagrams for Cm/G, Bb/F, Eb, Dm7, Bb, and Cm/G are shown above the staff. The melody features a triplet of eighth notes in the first measure. The system is divided into two parts, 1 and 2, by a double bar line. Part 1 includes a triplet of eighth notes. Part 2 includes a triplet of eighth notes and the instruction "rit." (ritardando).

END OF THE LINE

Words and Music by GREGG ALLMAN, WARREN HAYNES,
ALLAN WOODY and JOHN JAWOROWICZ

Snappy, Funky

Dm7

f

1 **C(add9)** **G/B** **C(add9)** 2 **F** **C**

G **D**

By now, — the grav - i - ty — of
nev - er a - fraid — of

8

trou - ble was more than I could bear. _____ At
dan - ger. I took trou - ble on the chin. _____

C/D

times my luck — was so bad, I had to fold — my hands. —
Moun - tains I — have climbed, could've killed a thou - sand men. —

G/D Am7 D

I al - most lost my soul. —
I Spent most of my life - time down - town, —

C(add9)

Rare - ly I could find my head. — Wake up ear - ly in the
sleep - in' be - hind — the wheel. —

G/B Bb6

C(add9) Dm

morn - in' feel - in' near - ly dead. _____

C G Csus2 2 Bb6

I was I nev - er need - ed

A

an - y - bod - y. I was king of the hill. _____

C G D

Oh, when I think a - bout the old days,

C G F

Lord, _____ it sends chills up and down my

D C

spine. _____ Yeah, _____ life ain't what it seems _____

G D

_____ on the bou - le - vard of bro - ken dreams.

F C G

Guess I o - pened my eyes _____ in the nick of time _____

B \flat 6

Csus



To Coda ⊕

'cause it sure felt like the end _____ of the line. _

Dm7



C



G

*Guitar solo*

D



C



G F D

C G(add9) D

F C

D C(add9)

Solo ends No mat - ter how hard I run, —

G/B



I just can't get a way.

Bb6



D



Try to do my best, but the devil gets in my way.

C(add9)



Spent most of my life-time down town,

G/B



Bb6



sleep-in' be-hind the wheel, 'til it all came

D.S. al Coda

down _ to kill or be killed. _

A

CODA

Dm7



Dm7



C(add9)



G/B



C(add9)



Dm7



Repeat and Fade

GAMBLER'S ROLL

Words and Music by WARREN HAYNES
and JOHNNY NEEL

Very slow Blues

mf

Bm E A/E E

G A Bm G(add9)

The deal - er

sits — a - lone in the dark, — a cig - a-rette

Bm F#m Bm F#m

shines — on his ver - y last card. — Ev - 'ry

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 12/8 time signature. The tempo/style is 'Very slow Blues'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: Bm, E, A/E, G, A, G(add9), F#m, and Bm. The lyrics are: 'The deal - er sits — a - lone in the dark, — a cig - a-rette shines — on his ver - y last card. — Ev - 'ry'.

Em7 F#m7 F#7

thing he had, _____ he watched it come and go _____ on a gam - bler's

Bm G9 Bm G9

roll. _____ Mm. _____ A cold wind

Bm F#m Bm F#m

blows _____ a young girl's world a - part. _____ She bet it
knows _____ it's just a - bout his last game. Not e - ven

Bm F#m Bm

all, _____ she bet it all _____ on the jack of hearts. _____ Gained her
she knows all _____ the sor - row and pain, As the

Em7 F#m7 F#7

free - dom — but lost her soul on a gam - bler's
for - ty - five — deals — the fa - tal blow on a gam - bler's

Bm G9 Bm

roll, — on a gam - bler's roll, — } You know the gam-bler, he
roll, — on a gam - bler's roll, — }

G7 F#7sus F#7

rides, — rides — on a fool's — train, —

Bm A Bm E A/E E To Coda ⊕

trad - ing sil - ver — for gold. — Oh, but his

G A/G G A F#5/A G5/A A7

luck will change. _ Time _ takes its toll

Bm G(add9) Bm G(add9)

on _ a gam - bler's roll. _

Bm F#m Bm F#m

Bm F#m Bm7

Em7 F#m7 F#7 Bm G9

Bm G9 Bm G9

Bm G Bm G9

Bm Em7

This musical score is for page 56 and consists of four systems, each with a guitar staff and a piano accompaniment staff. The key signature has two sharps (F# and C#). The guitar staff in each system shows a sequence of chords: Em7, F#m7, F#7, Bm, G9 in the first system; Bm, G9, Bm, G9 in the second; Bm, G, Bm, G9 in the third; and Bm, Em7 in the fourth. The piano accompaniment is written in treble and bass clefs. The first system features a melodic line in the treble with a long slur and a bass line with eighth notes. The second system has a more active treble line with chords and a bass line with eighth notes. The third system continues with similar piano textures. The fourth system features a treble line with a triplet of eighth notes and a bass line with eighth notes.

Chord diagrams: F#m, F#7, G

Chord diagrams: A, Bm, G9

Chord diagrams: Bm, G7

Chord diagrams: F#7sus, F#7, Bm

E A/E E G

A Bm G9

Bm G9 Bm G(add9) D.S. al Coda

The deal - er

CODA

G A/G G A F#5/A G5/A A7

luck will change. ... Time — takes its toll on a gam - bler's

Bm G9 Bm G9

roll, _____ on the gam - bler's roll, _____ oh, the gam - bler's

Bm G(add9) Bm G(add9)

roll. _____ Ooh. _____ Ah. _____

Bm Em7 Freely

Woh, on a gam - bler's, _____ the gam - bler's roll. _____

Bm

GOOD CLEAN FUN

Words and Music by GREGG ALLMAN,
DICKEY BETTS and JOHNNY NEEL

Blues Rock (♩ = ♩³)

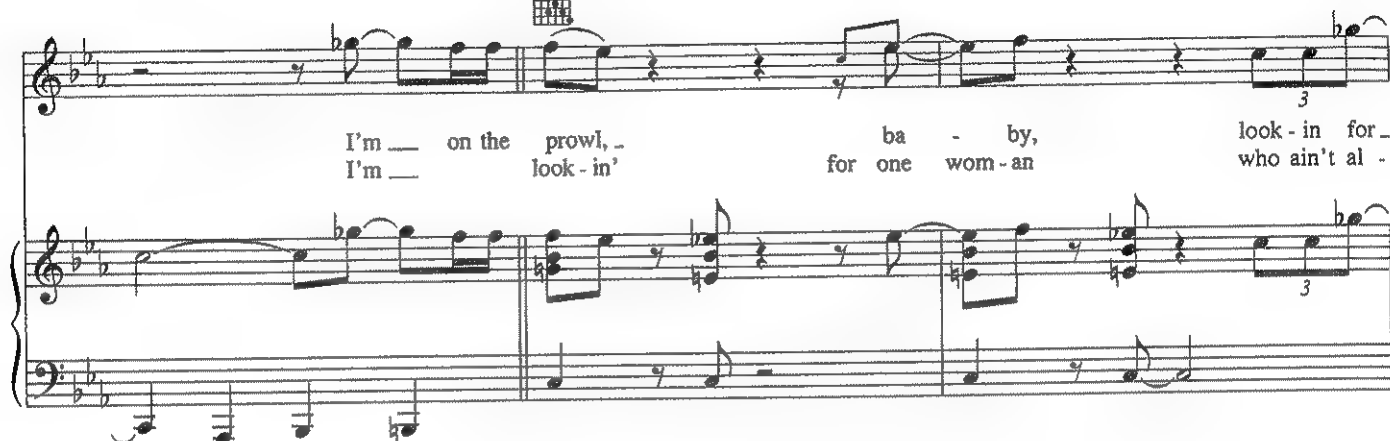
Cm7



mf



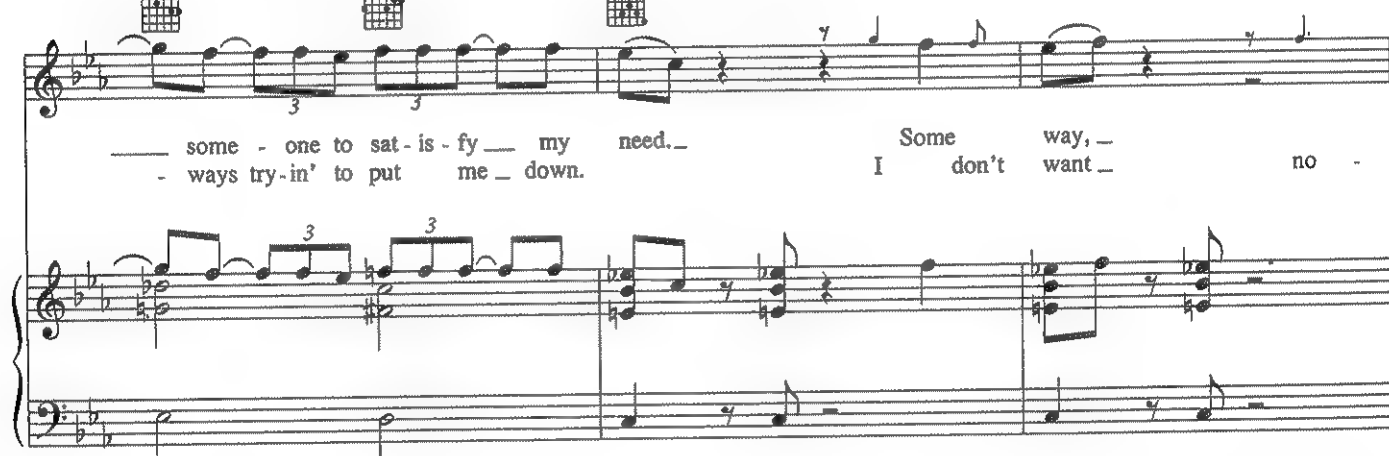
C7#9



Eb7#9

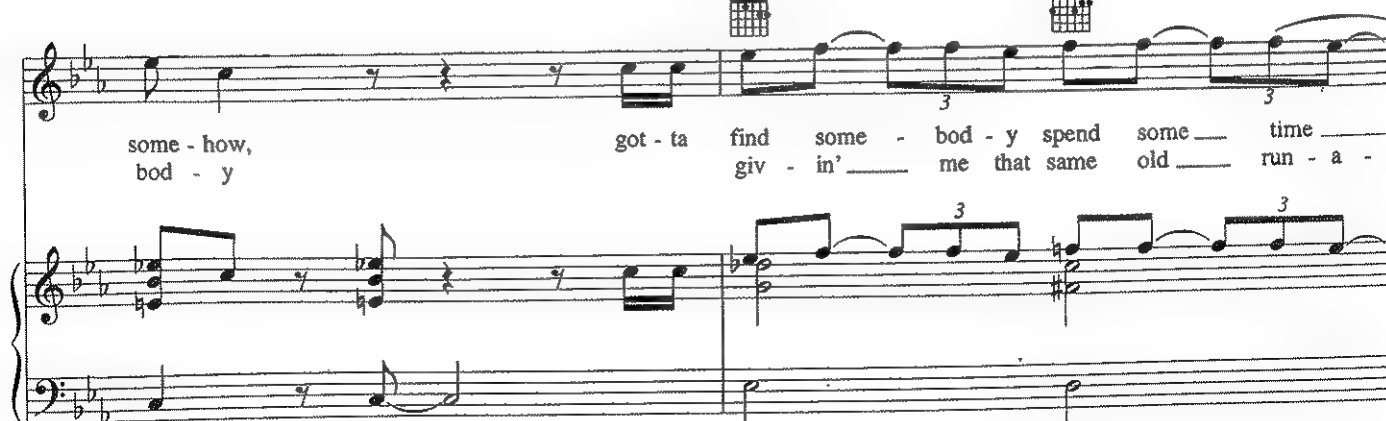
D7#9

C7#9



Eb7#9

D7#9



C7#9 F/C Eb/C C7#9 F/C Eb/C

with me. I ain't look-in' at for - ev - er just a
round. I ain't leap-in', I'm just lean - in'. I'm

Eb7#9 D7#9 C7#9 F/C Eb/C

wom-an who treats a good man right. You look so good, you got me
look-in' for that good time thing. I can tell by the way you're

C7#9 F/C Eb/C Eb7#9 D7#9 C7#9

think-in' you might sat - is - fy my soul all night. There's
act - in' that you know ex - act - ly what I mean.

Ab7 Bb7 Ab7

no harm done. I know you're the one. You don't have to wor - ry.

B \flat 7 D7 \sharp 9 G7 \sharp 9 4fr

No hur - ry. The night's still young. I'm just look-in' for — some good, — clean

1 C7 \sharp 9

fun. —

2 C7 \sharp 9

fun. —

F9 C7

Well, I bet - ter slow down, — don't wan-na move too soon. I'm

F9 C7 F9

so — con - fused. — I don't know_ what to do. Please don't think I'm mov - in'



C7 G7#9 Bb To Coda ⊕

in for the kill, — but if you won't let me, some - bod - y else will. —

C Bb C Bb C Bb

N.C. F9

C9



F9



C9




G9




F9




Eb7




D9





Db9



C9



F9



C9



First system of musical notation. The top staff is a single treble clef line with a key signature of two flats (Bb, Eb) and contains whole rests. The bottom system consists of a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with quarter and eighth notes.

F9



C9



Second system of musical notation. The top staff is a single treble clef line with a key signature of two flats and contains whole rests. The bottom system is a grand staff with a key signature of two flats. The right hand features a complex melodic line with many triplets, while the left hand plays a steady bass line.

Ab



Bb



Third system of musical notation. The top staff is a single treble clef line with a key signature of two flats and contains whole rests. The bottom system is a grand staff with a key signature of two flats. The right hand plays a melodic line with quarter and eighth notes, while the left hand plays a bass line with quarter and eighth notes.

Ab



Bb



D7#5



Fourth system of musical notation. The top staff is a single treble clef line with a key signature of two flats and contains whole rests. The bottom system is a grand staff with a key signature of two flats. The right hand plays a melodic line with quarter and eighth notes, including triplets, while the left hand plays a bass line with quarter and eighth notes.

G7#9 4fr

N.C.

D.S. al Coda

I

CODA

Ab7 4fr

Bb7

Ab7 4fr

no harm done. I know you're the one. You don't have to wor - ry.

Bb7

D7#9

G7#9 4fr

No hur - ry. The night's still young. I'm just look-in' for some good, clean

C7#9

Repeat and Fade

fun, some good, clean fun. Look-in' for some good, clean

IT'S NOT MY CROSS TO BEAR

Words and Music by
GREGG ALLMAN

Slow Blues

C7

Yeah, — yeah, yeah. ————— Instrumental solo

mf

This system contains the first two staves of music. The top staff is a single melodic line in treble clef, 12/8 time, with a C7 chord diagram above the first measure. The bottom staff is a piano accompaniment in treble and bass clefs, 12/8 time, with a mezzo-forte (*mf*) dynamic marking. The first staff has a vocal line with the lyrics 'Yeah, — yeah, yeah. —————' followed by the instruction 'Instrumental solo'.

F

Fm

This system contains the third and fourth staves of music. The top staff is a single melodic line in treble clef, 12/8 time, with an F chord diagram above the first measure and an Fm chord diagram above the second measure. The bottom staff is a piano accompaniment in treble and bass clefs, 12/8 time. The first staff has a vocal line with a long note in the first measure and a whole note in the second measure.

C7

A7

D7

G7

This system contains the fifth and sixth staves of music. The top staff is a single melodic line in treble clef, 12/8 time, with C7, A7, D7, and G7 chord diagrams above the first, second, third, and fourth measures respectively. The bottom staff is a piano accompaniment in treble and bass clefs, 12/8 time. The first staff has a vocal line with a long note in the first measure and a whole note in the second measure.

C7 G N.C.

Solo ends I ____ have not

C7

come, ____ yeah, ____ to tes - ti - fy ____
let - ter. ____ Was just the oth - er day.

F Fm

a-bout our bad, bad ____ mis - for - tune, ____ and I ain't here a-won - d'ring why. ____
I said, "Sure as a sun-rise, ba - by, ____ to-mor-row I'll be up and on my way." }

C7 A7 D7 G7

But I live on, and I'll ____ be strong, ____ 'cause it just ain't my -

1

C7

G N.C.

— cross to bear. — I sat down, — wrote you a long —

2

C7

G N.C.

— cross to bear, — oh, no.

C7

F

12/8

Instrumental solo

Fm

C7

A7

D7

G7

C7 G C7

N.C.

F Fm

Oh, — but

C7 A7 D7 G7

I'll live on, — and I'll — be strong, — 'cause it just ain't my

C C

N.C. N.C.

cross — to bear, — yes, now babe. —

C7

But in the end, babe, _____ oh, t'words _ the end of your road, _____

F Fm

don't reach out for me, babe, _____ 'cause I'm _ not gon-na car - ry your load. ____

C7 A7 D7 G7

But I'll live on, _____ and I'll be strong. _ It just ain't my ____

C7 F C7 F

cross to bear. _

Repeat and Fade

LITTLE MARTHA

Words and Music by
DUANE ALLMAN

Freely

Chord diagrams: E, B5, E, B7/E, E, B5

Moderately fast

Chord diagrams: A/E, E5, E, B/E

Chord diagrams: E, B

Chord diagrams: E, A, E/A

First system of music. Chords: A/E, E. The key signature is three sharps (F#, C#, G#).

Second system of music. Chords: B, E5. The key signature is three sharps (F#, C#, G#). The system ends with "To Coda" and a Coda symbol.

Third system of music. Chords: C#m/B, A/B, B, C#m/B, A/B, F#m(add4)/B. The key signature is three sharps (F#, C#, G#).

Fourth system of music. Chords: C#m/B, A/B, B. The key signature is three sharps (F#, C#, G#).

Fifth system of music. Chords: E/G#, F#m7, E. The system is divided into two parts, labeled 1 and 2. The key signature is three sharps (F#, C#, G#).

B C#m/B B A/B B C#m/B B

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with quarter and eighth notes. Chord diagrams for B, C#m/B, B, A/B, B, C#m/B, and B are shown above the staff.

A/B B C#m/B B A/B

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord diagrams for A/B, B, C#m/B, B, and A/B are shown above the staff.

1 F#m/B A/B B C#m/B A/B F#m(add4)/B

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord diagrams for F#m/B, A/B, B, C#m/B, A/B, and F#m(add4)/B are shown above the staff.

2 E/G# F#m7 E D.S. al Coda

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord diagrams for E/G#, F#m7, and E are shown above the staff. The system ends with a double bar line and the instruction 'D.S. al Coda'.

CODA E B/E E B/E E

freely

With pedal

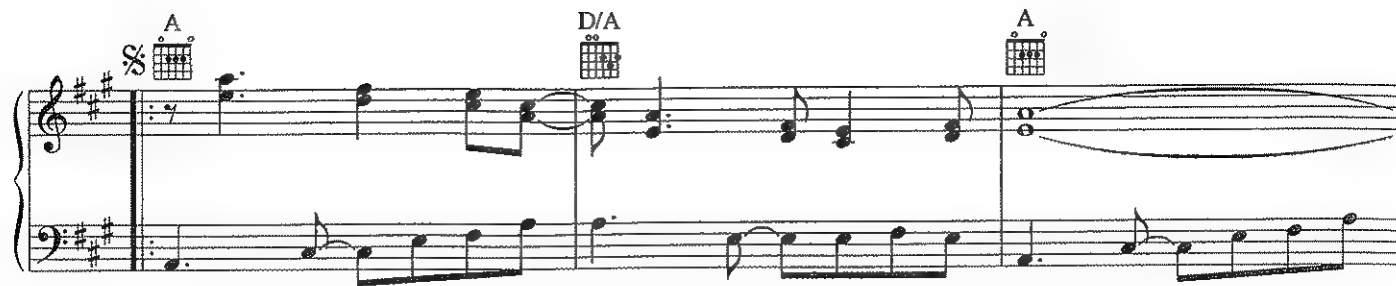
Fifth system of musical notation, labeled 'CODA'. The treble clef staff contains a melodic line with sustained notes. The bass clef staff contains a bass line with sustained notes. Chord diagrams for E, B/E, E, B/E, and E are shown above the staff. The instruction 'freely' is written below the staff, and 'With pedal' is written below the bass clef staff.

JESSICA

Music by DICKEY BETTS

Up tempo Country Rock

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo/style is 'Up tempo Country Rock'. The piano part is marked *mf* (mezzo-forte). The guitar part includes chord diagrams for A, D/A, and A chords. The score is divided into measures by vertical bar lines. The first system has three measures, the second and third systems have three measures each, and the fourth system has three measures. The piano part features a mix of eighth and sixteenth notes, while the guitar part provides harmonic support with chords and single notes.



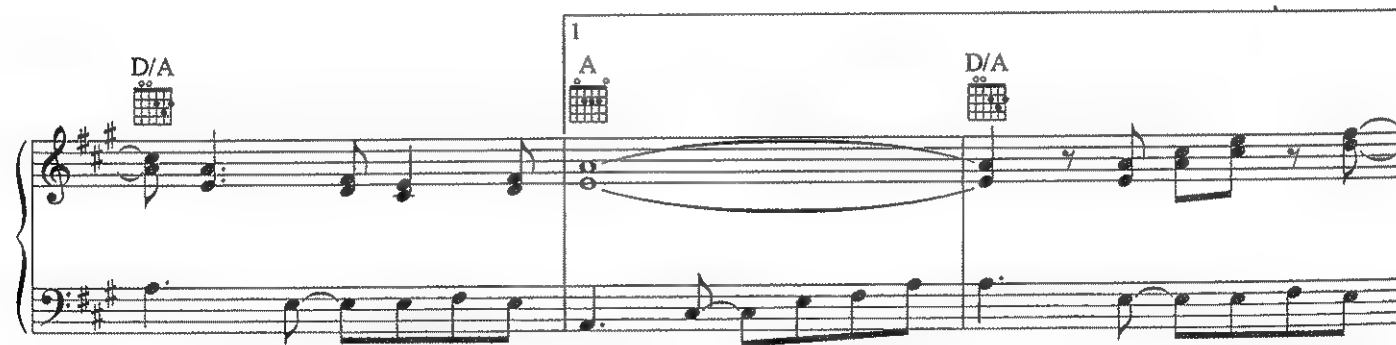
First system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note bass line.



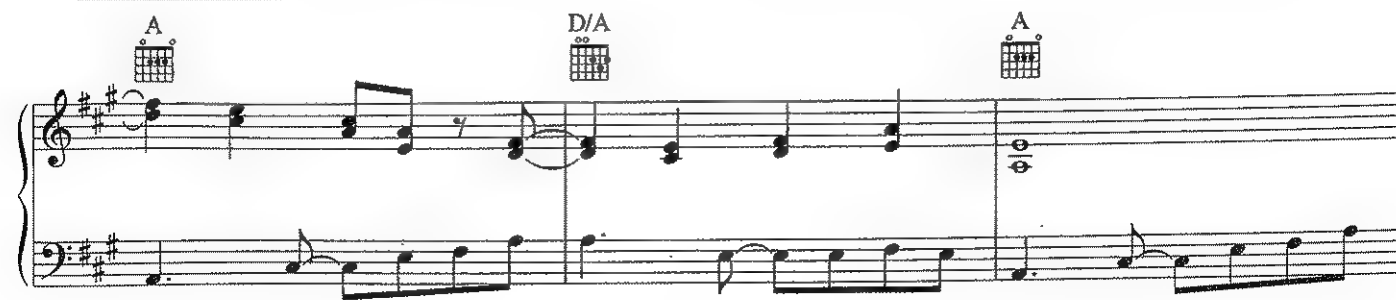
Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled D/A, A, and D/A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note bass line.



Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note bass line.



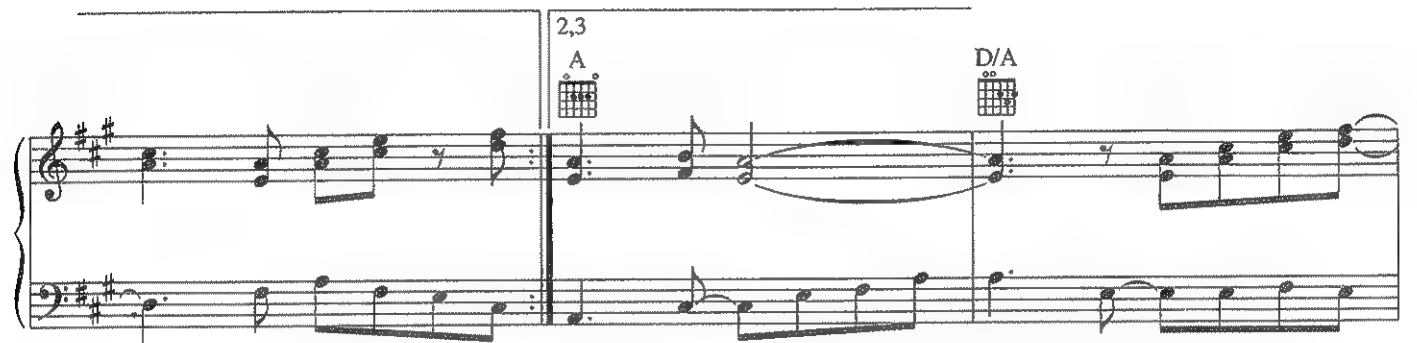
Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled D/A, A, and D/A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note bass line.



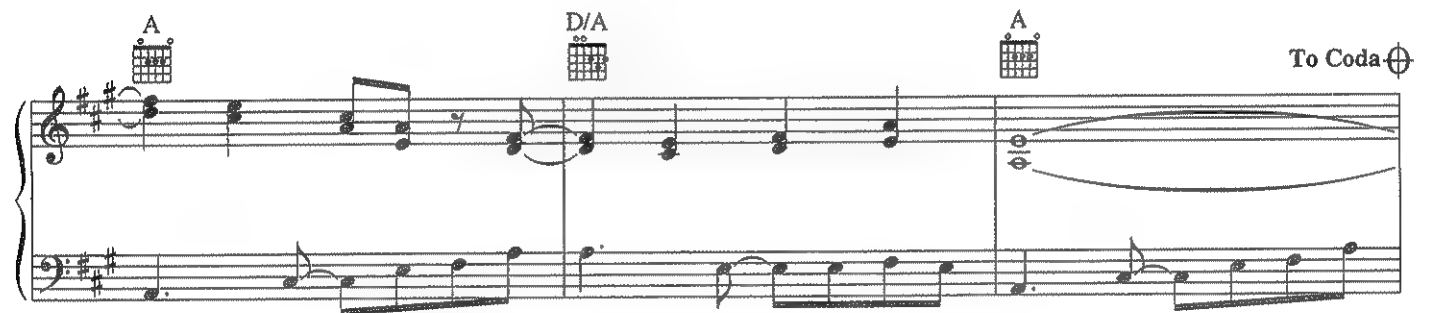
Fifth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note bass line.



First system of musical notation. The treble clef staff contains a series of eighth and quarter notes, with a D major chord symbol above the final measure. The bass clef staff contains a single half note.




Second system of musical notation. The treble clef staff contains a series of eighth and quarter notes, with a 2,3 A chord symbol above the first measure and a D/A chord symbol above the second measure. The bass clef staff contains a series of eighth and quarter notes.



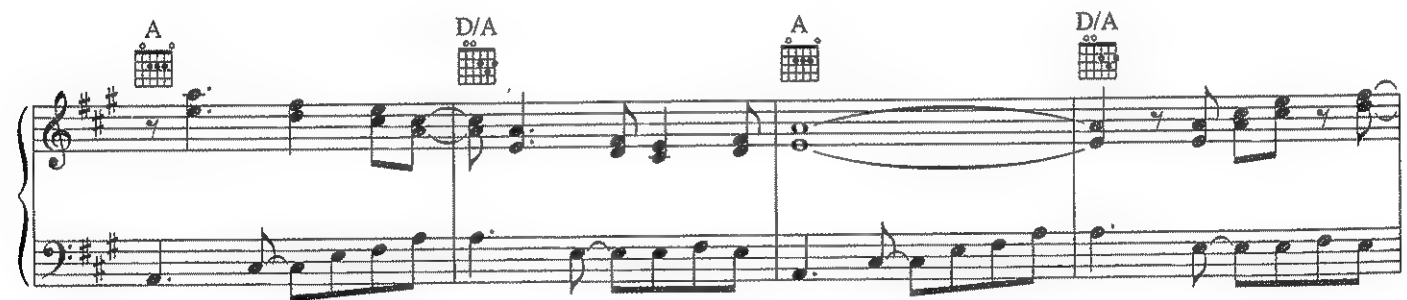
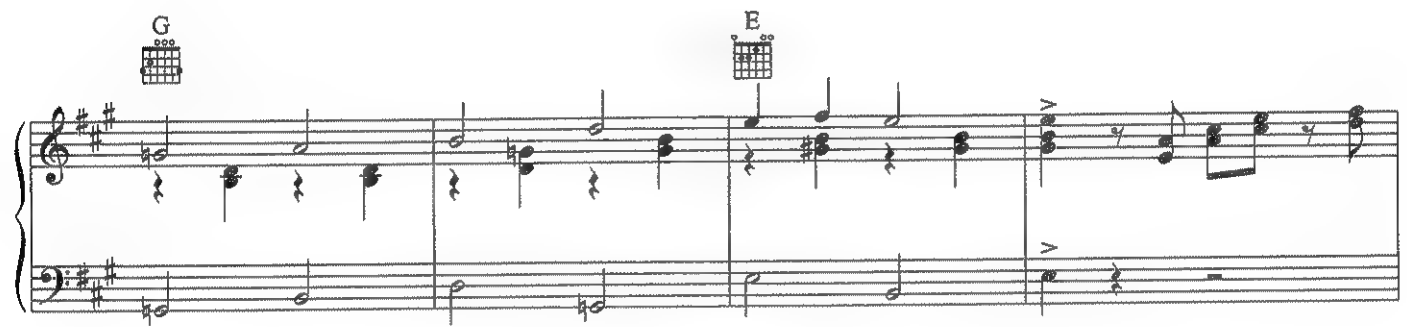
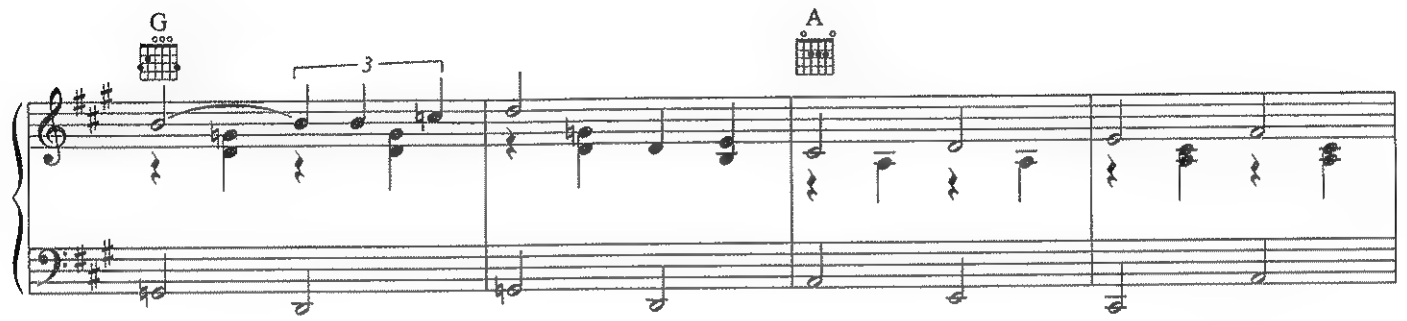
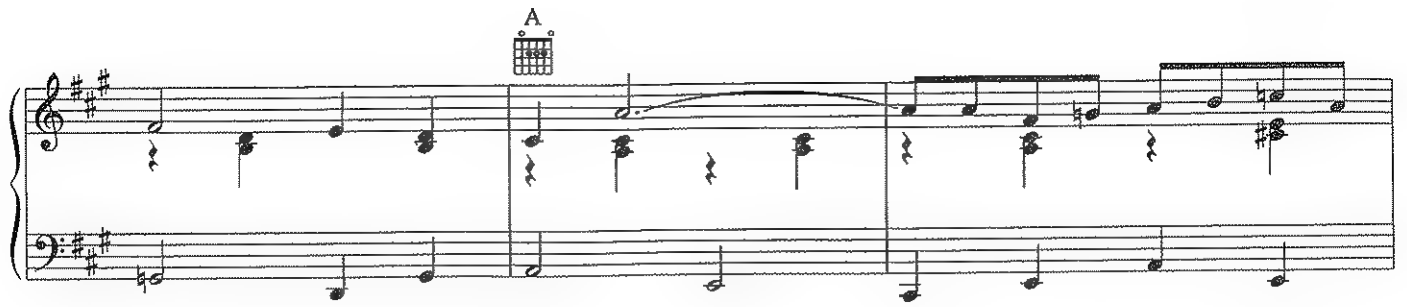
Third system of musical notation. The treble clef staff contains a series of eighth and quarter notes, with A and D/A chord symbols above the first and second measures, and an A chord symbol above the third measure. The bass clef staff contains a series of eighth and quarter notes. The system ends with the text "To Coda" and a Coda symbol.



Fourth system of musical notation. The treble clef staff contains a series of eighth and quarter notes, with a G chord symbol above the first measure. The bass clef staff contains a series of eighth and quarter notes.



Fifth system of musical notation. The treble clef staff contains a series of eighth and quarter notes, with A and G chord symbols above the first and second measures. The bass clef staff contains a series of eighth and quarter notes.



First system of musical notation. Chord diagrams for D/A and A are shown above the staff. The music is in treble and bass clefs, featuring eighth and quarter notes.

Second system of musical notation. Chord diagrams for A and D/A are shown above the staff. The music includes triplets marked with a '3' and a slur.

Third system of musical notation. Chord diagrams for D/A and A are shown above the staff. The music includes triplets marked with a '3' and a slur. The text "N.C." is written above the staff.

Fourth system of musical notation, consisting of two staves with musical notation in treble and bass clefs.

Fifth system of musical notation. Chord diagrams for A, D/A, and A are shown above the staff. The music includes a section marked "1-3" with a D/A chord diagram. The system concludes with a double bar line.

4

D/A A A D/A

A D/A A

Play 7 times

Piano solo-ad lib.

D/A

Play 8 times N.C.

D G D/F# A/E

Play 8 times

Guitar solo-ad lib.

D G D

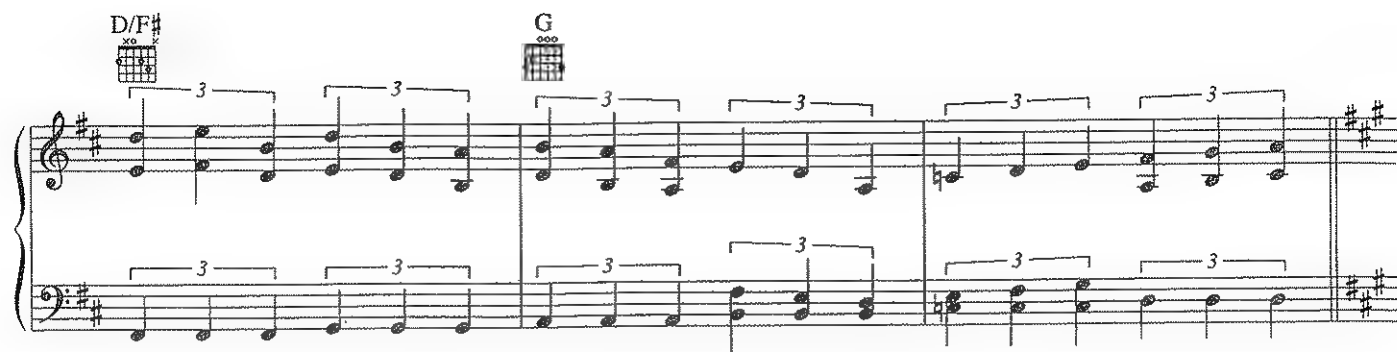
First system of musical notation. Treble and bass staves. Chord diagrams for G and D are shown above the staff.

Second system of musical notation. Treble and bass staves. Chord diagrams for G and D are shown above the staff.

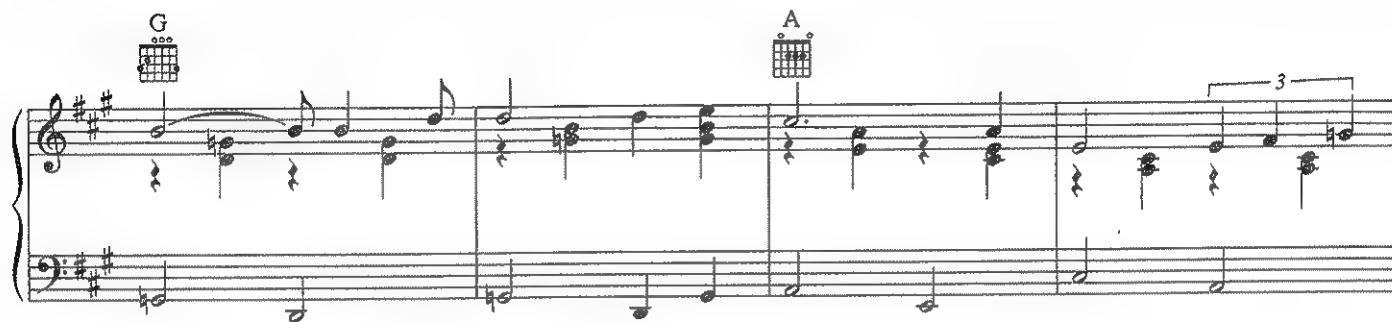
Third system of musical notation. Treble and bass staves. Chord diagram for G is shown above the staff.

Fourth system of musical notation. Treble and bass staves. Chord diagram for D is shown above the staff.

Fifth system of musical notation. Treble and bass staves. Chord diagram for Em7 is shown above the staff. The text "N.C." is written below the first measure of the treble staff. Triplet markings (3) are present over the final measures of both staves.



First system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff features a series of eighth-note triplets, with a D/F# chord diagram above the first measure and a G chord diagram above the fourth measure. The lower staff also features eighth-note triplets. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).



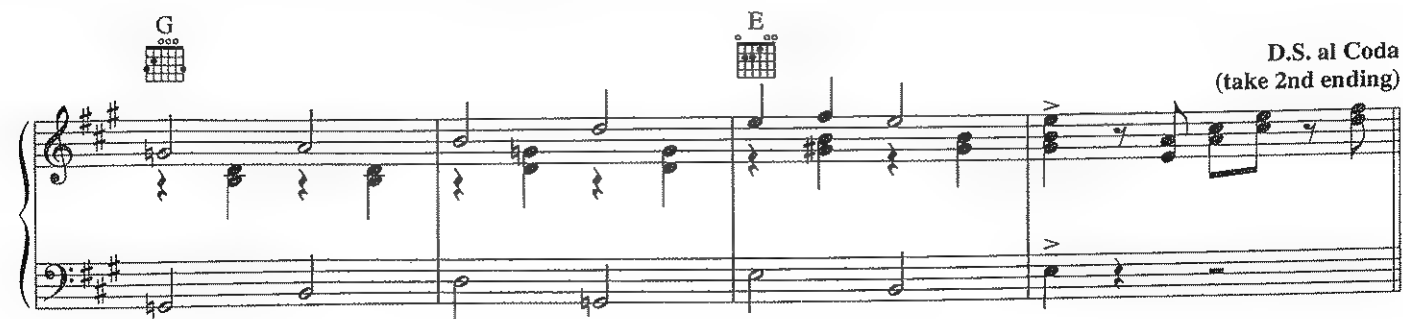
Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a G chord diagram, followed by a half note, then eighth notes, and ends with a triplet of eighth notes. The lower staff provides a bass line with eighth notes and chords. The system concludes with a double bar line.



Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a G chord diagram, followed by a half note, then eighth notes, and ends with a triplet of eighth notes. The lower staff provides a bass line with eighth notes and chords. The system concludes with a double bar line.



Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a G chord diagram, followed by a half note, then eighth notes, and ends with a triplet of eighth notes. The lower staff provides a bass line with eighth notes and chords. The system concludes with a double bar line.



Fifth system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a G chord diagram, followed by a half note, then eighth notes, and ends with a triplet of eighth notes. The lower staff provides a bass line with eighth notes and chords. The system concludes with a double bar line.

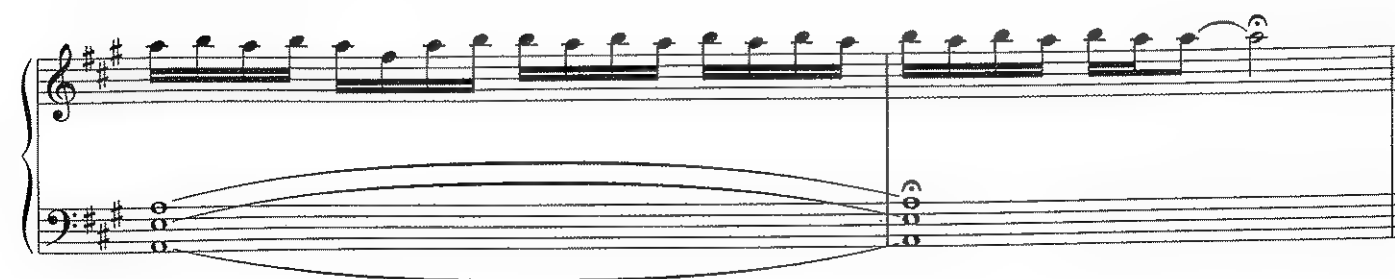
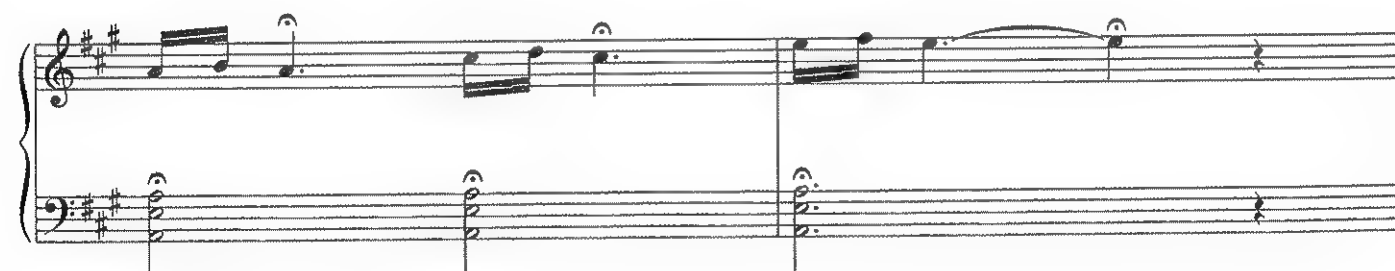
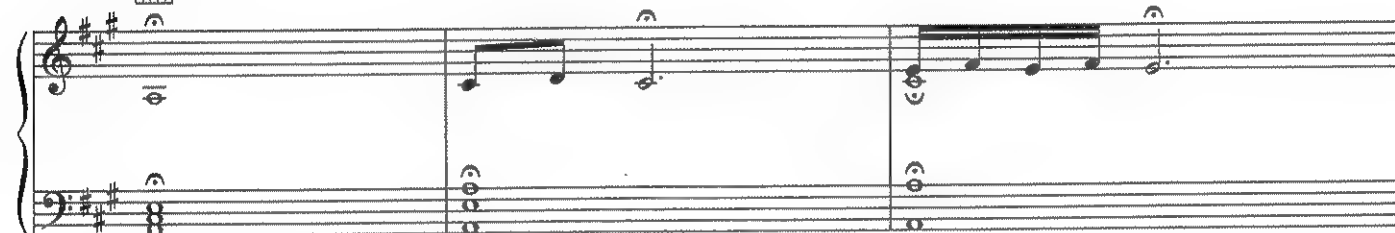
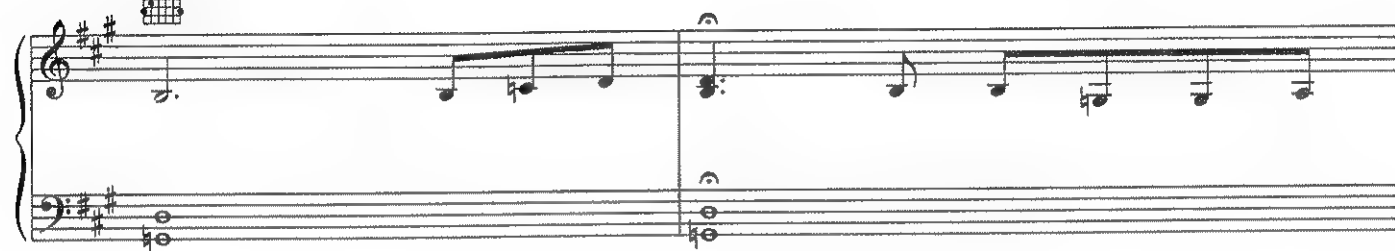
D.S. al Coda
(take 2nd ending)

CODA

The musical score for the Coda section consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is D major (two sharps). The time signature is 4/4. The score includes guitar chord diagrams for D/A and A. The first system begins with a Coda symbol (a circle with a cross) and a whole rest in the treble staff. The second system features a D/A chord in the first measure, followed by a half note G4, and a long melisma (a horizontal oval) spanning the second and third measures. The third system features an A chord in the first measure, followed by a half note G4, and a long melisma spanning the second and third measures. The fourth system features a D/A chord in the first measure, followed by a half note G4, and a long melisma spanning the second and third measures. The fifth system features an A chord in the first measure, followed by a half note G4, and a long melisma spanning the second and third measures. The bass staff throughout the piece features a steady eighth-note accompaniment pattern.



Freely



MELISSA

Words and Music by GREGG ALLMAN
and STEVE ALAIMO

Moderately

E **F#m7(add4)**

mf

E **F#m7(add4)** **E**

Cross - roads -
Freight - train, -
Cross - roads, -

F#m7 **G#m7** **F#m7**

seem to come and go,
each car looks the same,
will you ev-er let him go?

yeah.
all the same. -
No, no.

E **F#m7**

The gyp - sy flies - from coast to coast, -
And no one knows - the gyp - sy's name, -
Or will you hide - the dead man's ghost? -

A Bm A/C# D

know - in' man - y lov - in' none, _____
 no one hears his lone - ly sigh. _____
 Lord, or will he lie be - neath the plain? _____

E F#m G#m A

bear - ing sor - row hav - ing fun, _____
 There are no blan - kets where he lies. _____
 Or will his spir - it fall a - way? _____

Cmaj7 B

Lord, but back home you'll al - ways run to sweet Mel - is -
 in the deep - est dreams the gyp - sy flies with sweet Mel - is -
 But I know that he won't stay with - out Mel - is -

E F#m7 G#m7

To Coda

- sa. _____
 - sa. _____
 - sa. _____

F#m7 E D

A - gain the morn - in's come, _ a - gain he's on the run. _

A B

Sun - beams shin - in' through his hair, _ bet - ter not to have a care, _

C#m A B

so pick up your gear and gyp - sy roll _ on, _ roll _ on. _

D.S. al Coda

CODA Cmaj7 B

Yes, I know _ that he won't stay, with - out Mel -

E F#m7 G#m7

is - sa. No, no,

F#m7 E F#m7

he just won't stay.

G#m7 F#m7 E

Guitar solo

F#m7 G#m7 F#m7

Repeat ad lib. and Fade

MIDNIGHT RIDER

Words and Music by GREGG ALLMAN
and ROBERT KIM PAYNE

Moderate Southern Rock

D

N.C.

mf

1 2

And I've got to

run down past to keep from the clothes. I'm wear in'. And I'm And the Same ol'

bound road bed to keep on rid in'. goes on for ev er. And I've got I'll soon be shar in'.

one more _____ sil - ver dol - lar. But I'm

not gon' let 'em catch — me, no, not gon' let 'em catch — the mid - night

rid - er. _____

To Coda ⊕

And I don't

2

Guitar solo

C

1,2

Gm/Bb

3

Bb6

D

Solo ends

D

D.S. al Coda

And I'm gone

CODA

No, I'm

Gm7

C

not gon' let 'em catch me, no, not gon' let 'em catch the mid - night

D

Repeat and Fade

rid er. No, I'm

NOBODY KNOWS

Words and Music by
DICKY BETTS

Fast Jazz Rock



f

The piano introduction consists of two staves in 6/8 time. The right hand plays a series of eighth notes and quarter notes, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

1

The first system of the piano accompaniment continues the melody and bass line from the introduction. It spans four measures.

2

N.C.

D(add2)

The second system of the piano accompaniment continues the melody and bass line. It includes a 'N.C.' (No Chord) instruction and a 'D(add2)' guitar chord diagram.

G/A

D/A

A

G

No - bod - y knows a - bout what's go - in' on with the wood and the steel, the
Po - ets they come and the po - ets they go. Pol - i - ti - cians and preach - ers, they
'Maz - ing how fast how lives go by, like the flash of the light - ning or the

The third system of the piano accompaniment includes the vocal melody. Above the staff are four guitar chord diagrams: G/A, D/A, A, and G. The lyrics are written below the vocal staff.

D A5 G/A D/A

flesh and the bone. — Riv - er keeps flow - in' and the
 all claim to know. — The words that are writ - ten and mel -
 blink of an eye. — We all fall in love, and we

A G D A5

grass still grows and the spir - it keeps go - in'. No - bod - y knows. —
 o - dies played. As the years turn their pag - es, — it all starts to fade. —
 fall in - to life. We look for the truth on — the edge of a knife. —

1 2,3

The
The

To Coda I ⊕

C5/A D A5 G5 D

o - ceans still move with the moon in the sky. — The grass still grows on the
 heav - ens turn 'round and the riv - er still flows. — The

%%

A5 5fr Csus2 A5 5fr

hill - side. _____ Got to be - lieve in be - liev - in'.

Csus2 A5 5fr D A5 5fr

Got to be - lieve in the dream. _ Free-dom is ev - er de - ceiv - in', nev - er

Csus2 G5 3fr D N.C. To Coda II

turn - in'out to be what it seems. _____

F7

Organ solo

F7 Bb/F F

F7 Bb/F F G7 C/G

G G7 C/G G

N.C. D(add2) D.S. al Coda I

Solo ends It's a

CODA I

G5 3fr

D5 5fr

Am

spir - it keeps go - in'. No - bod - y knows.

A5 5fr

C5/A 3fr

B5/A

Am7

D/A

Play 3 times

Guitar solo

Am

Am7

D/A

Am

Repeat ad lib.

A5 3fr

Solo ends

N.C.

D(add2)

G/A

D/A

A

Words are writ-ten and mel-o-dies played. As the

G

D

A5

5fr

years turn their pag-es, it all starts to fade. The

G/A

D

A5


5fr

G5

3fr

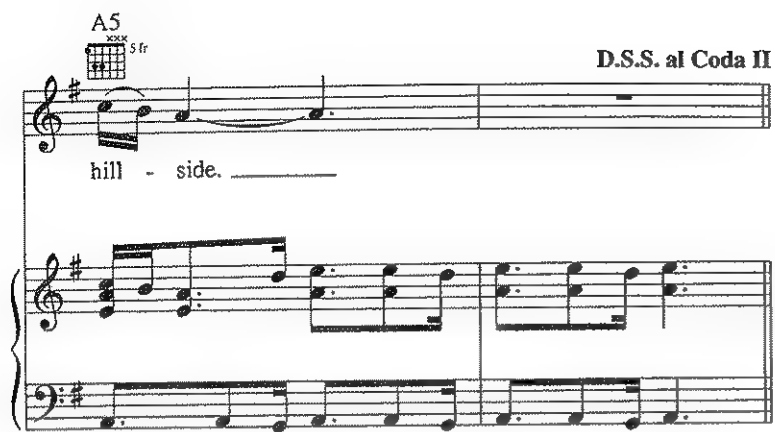
D

o-ceans still move with the moon in the sky. The grass still grows on the

A5  5fr

D.S.S. al Coda II

hill - side. _____








CODA II  

Am7  D/A 

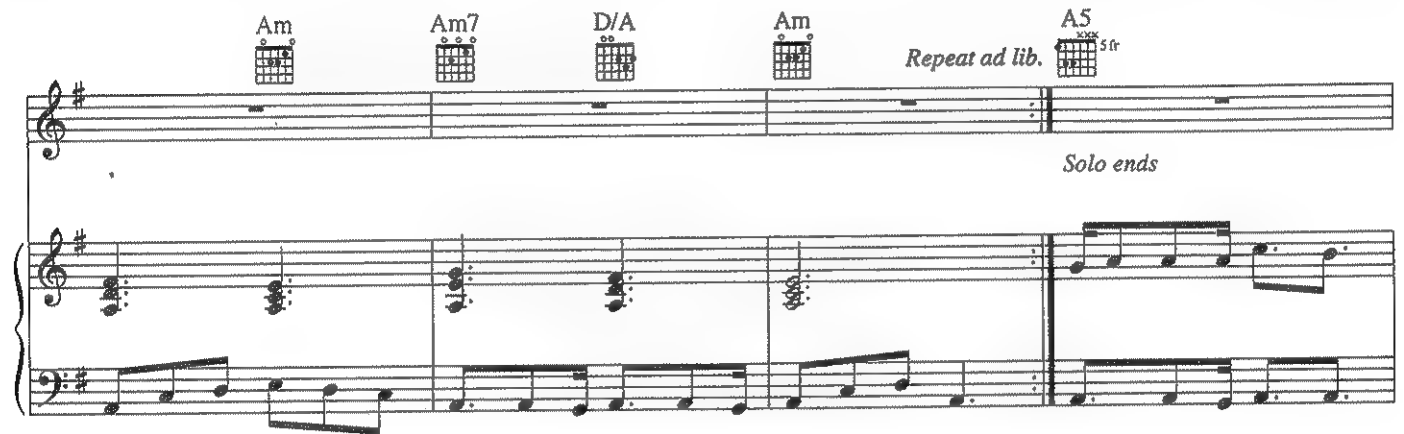
Guitar solo



Am  Am7  D/A  Am 

Repeat ad lib. A5  5fr

Solo ends




N.C.  D(add2)  A5  5fr



RAMBLIN' MAN

Words and Music by
DICKY BETTS

Brightly

mf

Lord, I _____ was born _____ a ram - blin'

man, _____ try'n' to make a liv - in' and

do - in' the best I _____ can. _____ And

Handwritten bass notes:
 G B D E G F E C D
 C E G C D F B A E D

C G Em

when it's time — for leav - in', — I hope you'll un - der - stand.

C G D7

that I was born — a ram - blin'

G G

man. Well, my fa - ther was — a gam -
on my way — to New

C G

— bler down in this Geor - gia, — and he
Or - leans in this morn - in', —

C D

wound up on the wrong end of a gun.
leav - in' out of Nash - ville, Ten - nes - see.

C G

And I was born in the back seat of a
They're al - ways hav - in' a good time down on the

Em C G

bay - ou. Grey - hound bus roll - in' down
Lord, them del - ta wom - en

D7 G

High - way For - ty - one.
think the world of me. }

Lord, I was born a ram-blin' man,

try'n' to make a liv-in' and

do-in' the best I can. And

when it's time for leav-in', I

Em C G

hope you'll un - der - stand _____ that I was born -

D7 1 G

— a ram - blin' man. I'm

2 G G

man. Lord, I _____ was born -

F G

— a ram - blin' man. _____ Repeat and Fade

ONE WAY OUT

By SONNY BOY WILLIAMSON,
ELMORE JAMES and MARSHALL SEHORN

Quickly



First system of piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A guitar chord diagram for A major is shown above the first measure of the right hand.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment. A guitar chord diagram for D major (D) is shown above the right hand in the final measure of this system.

Fourth system of piano accompaniment, concluding the piece with a final melodic flourish in the right hand and a sustained bass note in the left hand.

A

The first system of music consists of a treble and bass staff. Above the treble staff is a guitar chord diagram for the A major chord. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with eighth and quarter notes. The key signature has one sharp (F#).

E

The second system of music continues the piece. It features a guitar chord diagram for the E major chord above the treble staff. The melodic line in the treble staff and the accompaniment in the bass staff follow a similar rhythmic pattern to the first system, maintaining the G major key signature.

D A

The third system of music includes two guitar chord diagrams: D major above the first measure and A major above the fifth measure of the treble staff. The piano accompaniment continues with eighth and quarter notes in the bass staff, and the treble staff has a melodic line with some rests.

1. Ain't but

The fourth system of music introduces a vocal line in the upper treble staff, which begins with the lyrics "1. Ain't but". The piano accompaniment continues in the lower staves, with the bass staff providing a steady eighth-note accompaniment and the lower treble staff adding harmonic support with chords and single notes.



one way out, — ba - by. Lord, I just —

3. Instrumental solo

—, can't go out that door. —



Ain't but one way out, —

— ba - by. Lord, I just — can't — go out that door..



First system of musical notation. The vocal line begins with a whole note A4, followed by a half note G#4, and then rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.



Second system of musical notation. The vocal line contains the lyrics: 'Cause there's a man down there, followed by a whole note rest. The piano accompaniment continues with a similar rhythmic pattern.



N.C.



Third system of musical notation. The vocal line contains the lyrics: might be your man, I don't know. followed by a whole note rest. The piano accompaniment continues.

2. Lord, you
4. Lord, I'm

Fourth system of musical notation. The vocal line contains the lyrics: 2. Lord, you 4. Lord, I'm. The piano accompaniment concludes the piece.

got me trapped, woman, up on the second floor..
fool - ish to be here in the first place..

If I get by this time, I won't be
I know some man gon-na walk in,

trapped no more. So raise your
take my place. Ain't no

win - dow, ba by. I can ease out, soft and
way in the world I'm goin' out that front door.


A



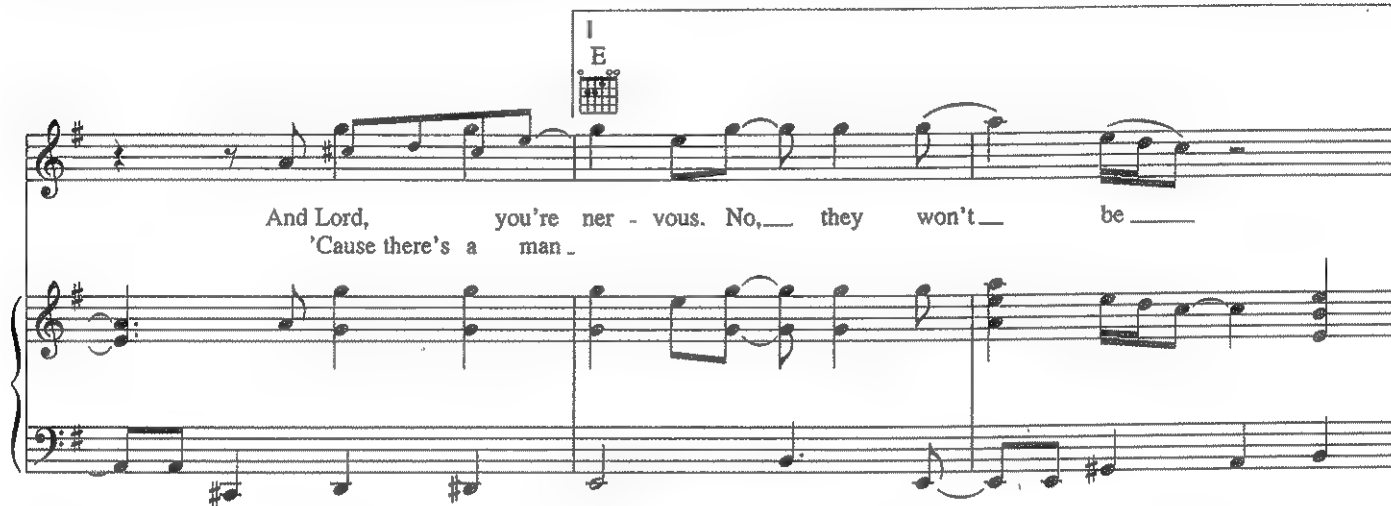
slow. _____




E



And Lord, you're ner - vous. No, they won't be
'Cause there's a man




D




N.C.

A



talk in' 'bout stuff that they don't know.



2 E D N.C.

down there, might be your

A

man, I don't know.

E

'cause there's a man down

Freely D N.C.

there. Lord, he just might hap-pen to be your man.

Oh, he just a - might be your man, mm mm mm mm mm.

Oh, he just a - might be your man.

Oh ba - by, I just don't know.

Slowly

A A7/C# D F7/D# A7 Adim7 A7

REVIVAL

Words and Music by
DICKY BETTS

Folk Rock

The musical score for "Revival" is written for piano and guitar. It is in 4/4 time and the key of A major (two sharps). The score is divided into four systems, each representing a measure of music. Above the piano staff, guitar chord diagrams are provided for each measure. The chords are: A, D/A, A, D/A, A, D/A, E (first system); A, A5 (5fr), A (second system); A5 (5fr), G/B, G/B, C, E5, F5, G5 (3fr), A5 (5fr) (third system); and E5, A5 (5fr), A (fourth system). The piano part features a strong bass line and a melodic line with various articulations, including slurs and accents. The first system begins with a forte (f) dynamic marking.

1 2

N.C. Am

8

1 2

N.C. F

(4/4)

1 Dm

(4/4)

2

F

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a '2' above the first measure and an 'F' chord diagram above the third measure. Time signatures change from 4/4 to 2/4 to 4/4 to 2/4.

1 Dm

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a '1 Dm' chord diagram above the fifth measure. Time signatures change from 2/4 to 4/4 to 2/4 to 4/4.

2

D

E

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a '2' above the first measure, and 'D' and 'E' chord diagrams above the fourth and sixth measures respectively. Time signatures change from 4/4 to 2/4 to 4/4 to 2/4.

N.C.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has 'N.C.' above the first measure. Time signatures change from 2/4 to 4/4 to 2/4 to 4/4.

A D A D E A

Fifth system of musical notation, measures 17-22. Treble and bass staves. Treble staff has chord diagrams for A, D, A, D, E, and A above measures 17-22 respectively. Time signatures change from 4/4 to 2/4 to 4/4 to 2/4.

A D A

Peo - ple, can you feel it?
 Peo - ple, can you hear it?
 We're in a rev - o - lu - tion.
 Ev - 'ry one is sing - ing.

D E A D

Love is ev - 'ry - where.
 A song is in the air.
 Don't you know we're right?
 There'll be no one to fight.

A D E A

Play 3 times

D A

Peo - ple, can you feel it?

D A

Play 8 times

Love is ev - 'ry - where.

D E A D

D E A D

E A D E A

E A D E A

SOUTHBOUND

Words and Music by
DICKY BETTS

Fast Blues

Chord diagrams for guitar are provided for the following chords: Bb7, B7, C7, N.C., C, F7, G7.

The musical score is written for piano and guitar. It consists of four systems of music. The first system is in 4/4 time and includes a 'Fast Blues' tempo marking and a 'mf' dynamic. The second system continues the melody and bass line. The third system features a 7/8 time signature change. The fourth system concludes the piece with a triplet in the final measure.



Well, I'm South - bound. —
work - in' ev - 'ry night,
hands full now, ba - by,

Oh, I'm com-in' home — to you.
oh, trav-el-in' ev - 'ry day.
oh, soon as I hit the door.

Lord, I'm south - bound, ba - by.
Lord, — I been work - in' ev - 'ry — night,
Got your hands full now, wom - an,

Lord, I'm com-in' home — to you.
oh, trav-el-in' ev - 'ry day.
soon as I hit that door.


G7




I got that old — lone — some feel - in' —
 Oh, you can tell your oth - er man —
 Oh, I'm gon - na make it all up to — you

48

F7



C7



They some - times — call on the blues. —
 sweet dad - dy's — on the way. —
 for all the things you should-'ve had — be - fore.

1 2,3

Lord, — I been Oh, — you bet - ter be - lieve. —
 Gon — na go south - bound.

Well, I'm
 Oh,

south - bound, _
south - bound, _ babe.

Woo _ _ _ _ _ hoo. _ _ _
Ah. _ _ _

F7

Aw, I'm well, I'm go - in'

C7

south - bound, babe.
south - bound, _

yeah, babe. _ Oh, _ you bet - ter Gon - na

G7 F7

tell your oth - er man _ _ _ _ _
make it all up to _ _ _ you,

sweet all dad - dy's on _ _ _ his the

To Coda ⊕

Bb7



B7



C7



way. — Oh, swear to God, — yeah.
things you should've had — be - fore.

C7



N.C.

Bb7



B7



C7



N.C.

C



F7



C7



Guitar: G7 F7



Guitar: C7 1 2 D.S. al Coda G7

Got your



CODA C7

Instrumental solo



Guitar: F7



Sheet music for guitar and piano, featuring four systems of music. The key signature is B-flat major (two flats).

System 1: The guitar part has a **C7** chord diagram. The piano part features eighth-note patterns with triplets.

System 2: The guitar part has **G7** and **F7** chord diagrams. The piano part continues with eighth-note patterns and triplets.

System 3: The guitar part has a **C7** chord diagram (labeled 1-4) and a **G7** chord diagram. The piano part continues with eighth-note patterns and triplets.

System 4: The guitar part has a **C5** chord diagram (labeled 5 and 3fr). The piano part continues with eighth-note patterns and triplets.

SEVEN TURNS

Words and Music by
DICKY BETTS

Medium Country Rock

G **C(add9)** **D**

G **C(add9)** **D** **G** **C(add9)** **D**

G **C(add9)** **D**

C(add9) **G** **C(add9)**

Sev - en turns on the high - way. Run - nin' wild out on the road, Sev - en riv - ers to cross. just like a leaf on the wind.

G C(add9) G Em7

Some - times — you feel like you could fly a - way. —
How in the world could you ev - er know

C G/B D C(add9)

Some - times — you get lost. — And some - times — in the
we'd ev - er meet a - gain? — Sev - en turns — on the

G C(add9) G

dark of night, you see the cross - road sign. —
high - way. Sev - en riv - ers to cross. —

C(add9) G Em7 C G/B D


One way — is the morn - ing light. — You got to make up your mind. —
Some - times — you feel like you could fly a-way. Some - times you get lost. —

G C D



Some-bod - y's call - in' your name. _____

G C D C G/B



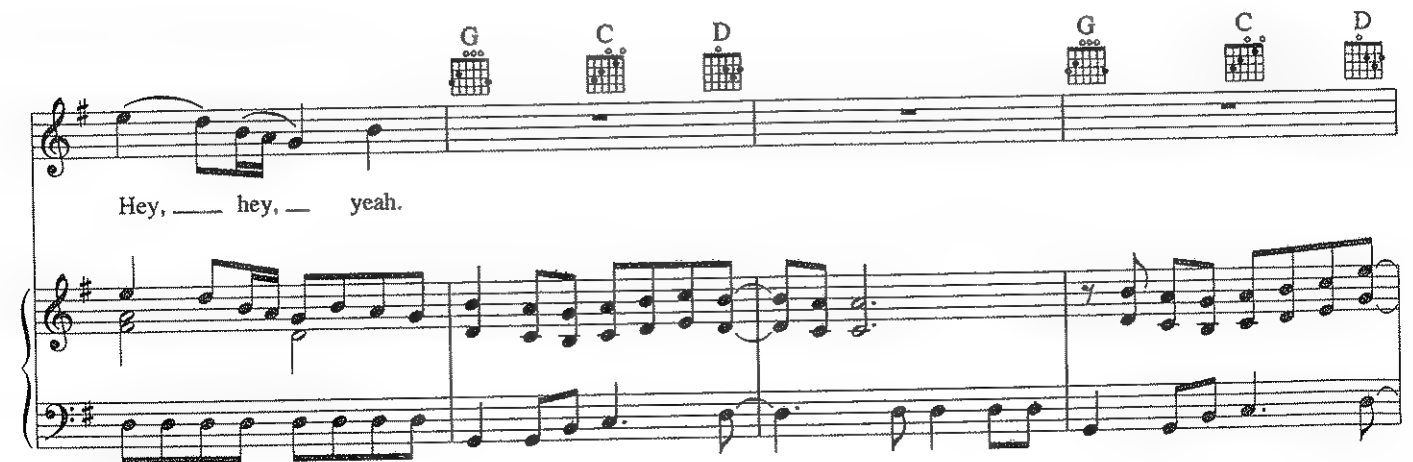
Some-bod - y's wait-in' for you. _____ Love is all _____ that re - mains.

Am G Em C D To Coda



_____ the same. _____ That's what it's all com - in' to. _____

G C D G C D



Hey, _____ hey, _____ yeah.

C(add9) G C(add9)

First system of music, measures 1-3. The key signature has one sharp (F#). The guitar part has chords C(add9), G, and C(add9). The piano part features a melody in the right hand and a bass line in the left hand.

G C(add9) G

Second system of music, measures 4-6. The key signature has one sharp (F#). The guitar part has chords G, C(add9), and G. The piano part continues the melody and bass line.

C G/B Am G B7 C

Third system of music, measures 7-9. The key signature has one sharp (F#). The guitar part has chords C, G/B, Am, G, B7, and C. The piano part includes a 3/4 time signature change at measure 8.

G D/F# B7 D.S. al Coda

Fourth system of music, measures 10-12. The key signature has one sharp (F#). The guitar part has chords G, D/F#, and B7. The piano part continues the melody and bass line. The system ends with the instruction "D.S. al Coda".

CODA



Some - bod - y's call - in' your name. _____



Some-bod - y's wait-in' for you. _____

Love is all _____ that re - mains -
Some-bod - y's call - in' your name. _____



_____ the same. _____ } That's what it's all com - in' to. _____



G C G

Em C 1,2 D 3 D

G C D G C D

Some-bod-y's call-in' your name. _____

Some-bod-y's wait-in' for you. _____

G C D Em C D Repeat and Fade

Some-bod-y's call-in' your name. _____

That's what it's all com-in' to. _____

STAND BACK

Words and Music by GREGG ALLMAN
and BERRY OAKLEY

Swampy Funk N.C.    

mf

1   2   

(1.) I re-call once up -
(2.) Thir - ty min - utes af - ter
(D.S.) Now that it's all o -

on a time _____
my ship set sail, _____
- ver and gone, _____

E7 F#m7/E E7 F#m/A

liv-in' was so eas - y 'n' I felt so _____ fine. _____
 she put up a sign and my house be - gan _ to wail. _____
 some-how _ I _____ just _____ don't feel _ so all a-lone. _____

And
But

A D D/A A D/A A D D/A

My, my, my, right be - fore my ver - y eyes,
 why, why, why, I could-n't see it in the lit - tle girl's
 lie, lie, lie, it seemed like such a waste of time..

A D/A A E7 F#m7/E

eyes. _____
 She Sa - tan came with fire and burned _ me.
 She had such a way to fool _ me.
 She did not ev - er seem to know _ me.

E7 F#m/A F#7

Would-n't lis - ten when they warn'd — me. Dag - ger in my back when she's
 Lord, she had a way to fool — me. And I would ask the wom - an, "Can you
 Now it's much too late to show — me. But if I ev - er see that wom - an

B7#9 E7

call-in' me hon - ey, would-n't stand back — for nei - ther love nor — mon - ey. —
 find it in your-self to please stand back? — You ain't — gon-na move — me." —
 walk-in' down the street, I'll just stand back — and try to move a-way slow - ly. —

A/E E E7 A/E E To Coda

E D/E

Just when all — be - gan — to fade, — I reached out, threw the ace —

— of spades, — I put her on a train to the Ev-er-glades. — *Guitar solo*

A7 G F#m E7

Play 4 times

F#m7/E E7 F#m7/E E7

Bass solo

D.S. al Coda

CODA E7

Repeat and Fade

STATESBORO BLUES

Words and Music by
WILLY McTELL

Moderate Shuffle (♩ = ♩³)

N.C.

D7

A7 G7 D7

A7 D7 G7

Solo ends 1.,4. Wake up, ma - ma, turn your lamp down low..
2.,3. (See additional lyrics)

D7 G7

Wake up, ma - ma,

turn your lamp down low. ____ Ya

D7

, got no nerve, — ba - by to turn Un-cle John from your door. ____ To Coda ⊕

A7 G7 D7

1,3 2

A7 A7 D7

Guitar solo

1,3 2

G7 D7

G7 D7

A7 G7

D7

1 A7 2 A7

Solo ends Well, my

D7 N.C.

ma - ma died and left me, my pa - pa died and left me. I ain't good look-in', ba - by, but I'm

some-one _ sweet and kind. _____ I'm goin' to the coun-try, ba - by, do you wan - na go?_

G7

Spoken: If you can't make it, baby, Sung: your sis-ter Lu-cille said she

D7 A7 G7

wan-na go. _____ Spoken: Well, I sho' nuff tell ya...

D7 A7 D.S. al Coda (with repeats)

CODA

C#13 D13

Additional Lyrics

2. I woke up this mornin', and I had them Statesboro blues.
I woke up this mornin', and I had them Statesboro blues.
Well, I looked over in the corner, baby.
Your grandpa seem to have them, too.

3. I love that woman better than any woman I've ever seen.
Well, I love that woman better than any woman I've ever seen.
Well, she treat me like a king, yeah, yeah, yeah.
I treat her like a doggone queen.

STRAIGHT FROM THE HEART

Words and Music by DICKY BETTS
and JOHNNY COBB

Moderate Rock

mf

A E/A A D/A A E/A A D/A

You've heard ev - 'ry line — be - fore. —

My life's a re - volv - ing door — with no way out —
I — know what they're tell - ing you. — I wish I could say —

and no way in. —
that it's not true. —

N.C.

A Dm6/A A

You know just what's on _____ my mind. _ Could you take a chance
Love _ is so hard _ to find, _ but I nev - er

Dm6/A A Dm6/A

one more time? _____ May - be we could start _____ all o - ver a - gain. _
took the time. _____ I nev - er let _____ you in.

Bm E A E/A D/A

(Straight from the heart.)

Please, let me try _____ a - gain. _____ Straight from the heart. _____

A E/A D/A

(Straight from the heart.) _____

Ba - by, my love. _____
Straight from the heart. _____

C#m7 **F#m** **Bm7**

4fr 2fr

Your eyes — can't tell a — lie. I can see — what you're

E **E/D** **C#m7** **F#m**

4fr

feel - in' in - side. — Don't give up be - fore — we start, — 'cause

Bm7 **D** **E** **1 A** **E/A** **D/A**

2fr

this time love is straight from the heart, — (Straight from the heart.)

A **E/A** **D/A**

straight from the heart. —

2


A Dm6/A A Dm6/A

A Dm6/A A N.C.

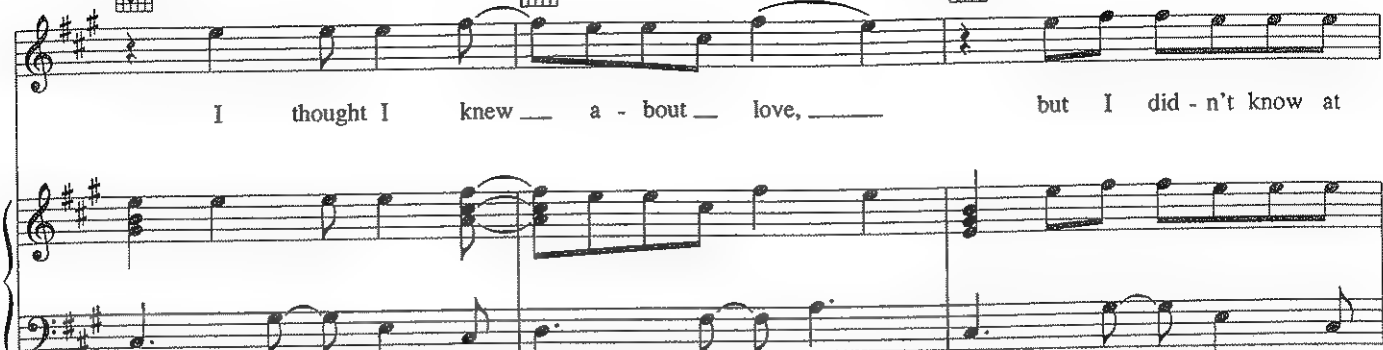
A Dm6/A A Dm6/A

A D/A A D/A A Bm E


C#m7 Dmaj7 C#m7



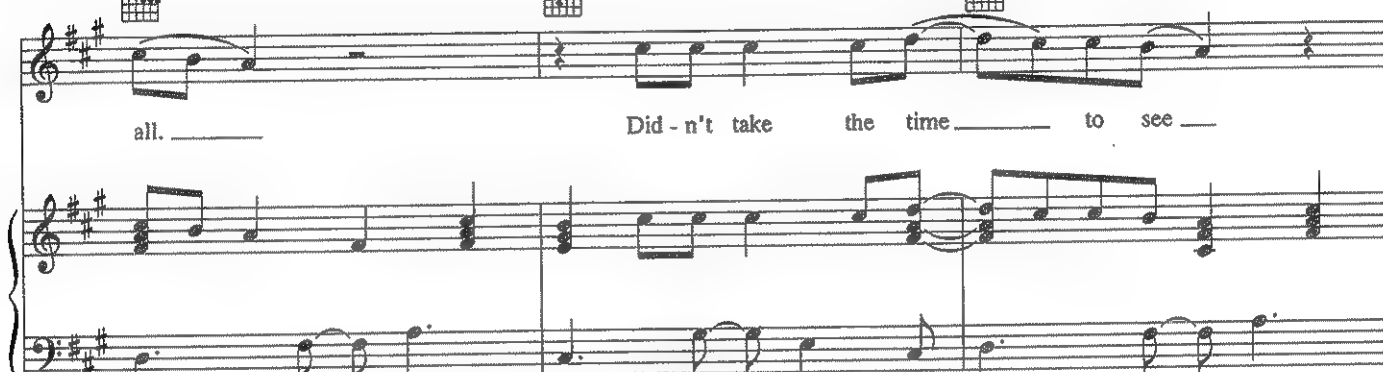
I thought I knew a - bout love, but I did - n't know at




Dmaj7 C#m7 Dmaj7



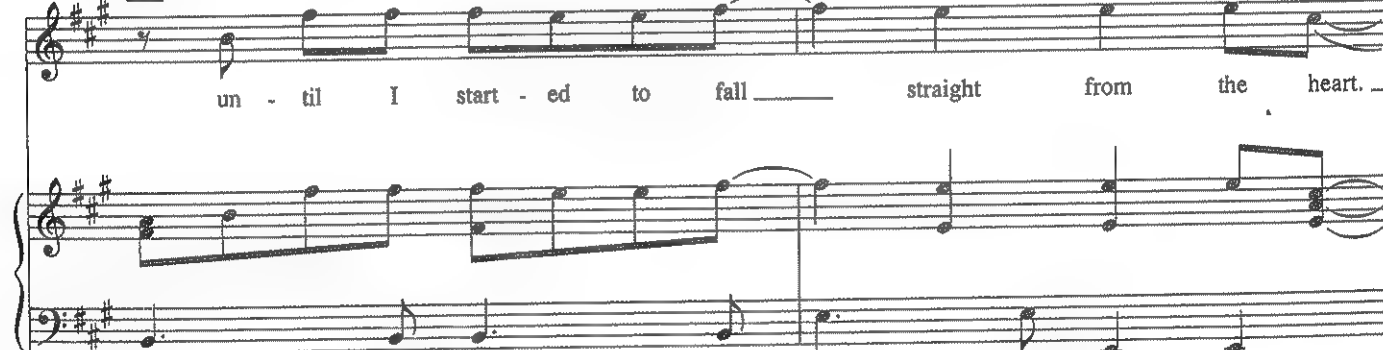
all. Did - n't take the time to see




Bm7 E




un - til I start - ed to fall straight from the heart.



A E/A D/A



(Straight from the heart.) Straight from the heart. — Repeat and Fade



TROUBLE NO MORE

Written by
McKINLEY MORGANFIELD

Moderate Shuffle (♩ - ♩³)
N.C.

1

Don't care how long you go. I don't care how long you
in' in' that the dice won't
y leav - in'. If you call, that's

stay. — It's good, kind treat - ment —
pass. — Well, I know, — and I know, woh, —
hood. — You're a kind, — lit - tle wom - an, —
gone. — Oh, with - out — my lov - in', yeah, —

bring you home some - day. — Some - day,
oh, you're liv - in' too fast. — But some - day,
but you don't do me no good. — But some - day,
oh, you can't stay — long. — But some - day,

2

A5

5fr

D7

A5

5fr

To Coda

ba - by, you ain't gon-na trou - ble — poor me — an - y -

1, 2
N.C.

more, yeah, yeah. —

3
N.C.

Now you keep on — bet - more, yeah, yeah, — yeah.
I'll tell ev - 'ry - bod -

D.S. al Coda

I — know you're

CODA



N.C.

more. Hell, yeah, —

A5
5fr

Instrumental solo

D7

A5
5fr

Solo ends

N.C.

A

C

D7

E7

N.C.



E7#9

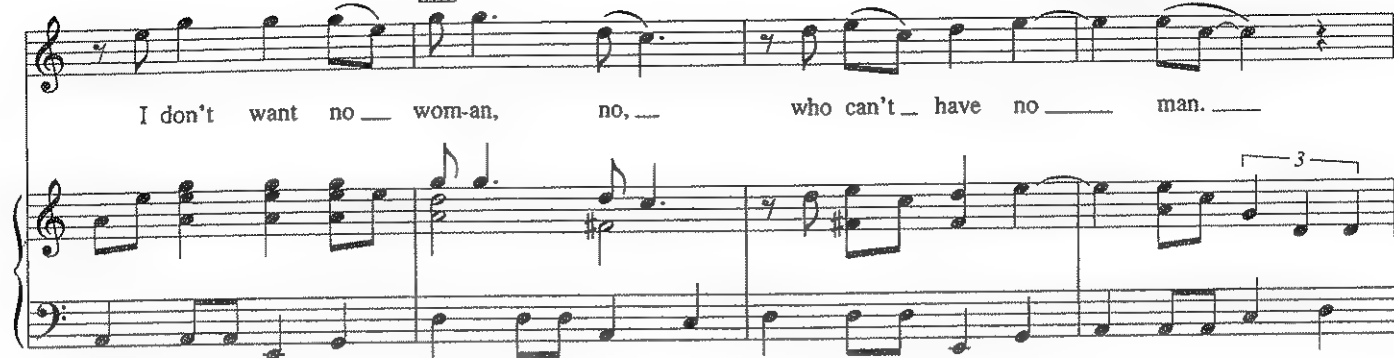
N.C.

A5

5fr

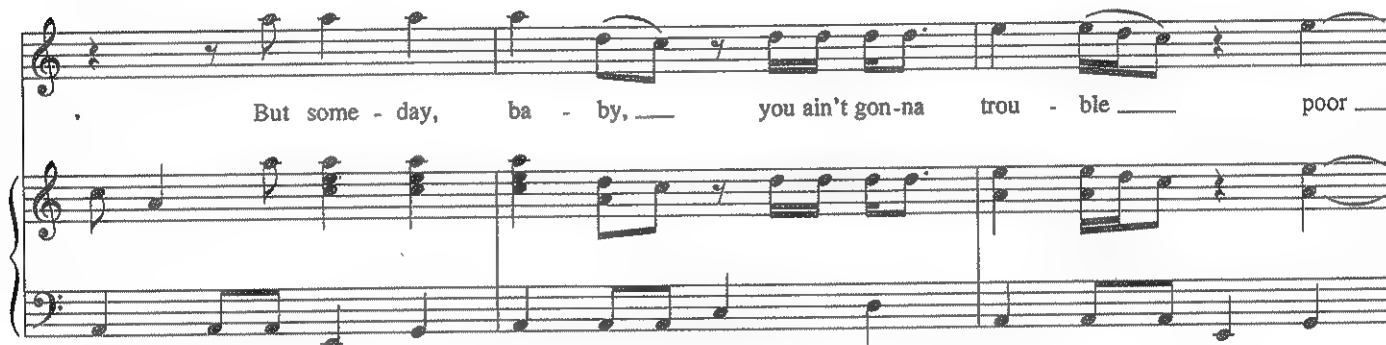
Well, good - bye ba - by. Yeah, well, take my hand. ...

D7  A5  5fr



I don't want no — wom-an, no, — who can't — have no — man. —

The first system of the musical score. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) provides harmonic support. Chord diagrams for D7 and A5 (5th fret) are shown above the vocal line.



But some - day, ba - by, — you ain't gon-na trou - ble — poor —

The second system of the musical score, continuing the vocal and piano parts.

N.C.



— me — an - y - more, trou-ble no more, —

The third system of the musical score. The vocal line has a rest at the beginning, followed by the lyrics. The piano accompaniment continues.

A5  5fr



yeah, yeah. —

The fourth system of the musical score, concluding the phrase. The vocal line ends with a fermata. The piano accompaniment also concludes with a fermata. A chord diagram for A5 (5th fret) is shown above the vocal line.

WASTED WORDS

Words and Music by
GREGG ALLMAN

Bright Rock

A

mf

Can you tell — me, — tell me, friend, —
Well, all day and half the night
Well, I ain't no saint, sure as hell — ain't no sav - ior.

just ex - act - ly where I've been. —
you're walk - in' 'round look - in' such a fright. —
Ev - 'ry oth - er Christ - mas I would prac - tice good be - hav - ior.

Is that so much to ask?
 God, is it me or is it you?
 That was then, this is now. Don't

I'll pay you back, no matter what the task.
 I'll make a wa-ger and I hope to lose.
 ask me to be Mis-ter Clean, ba-by, I don't know how.

You seem real-ly sure 'bout some-thing I don't know.
 Time don't look like Rome is a-bout to fall.
 Ring my phone now ten more times, and you will see.

Sure don't fall. Take that load off, looks
 Next time take the el-
 Find that broke-down life

A

like you're just a - bout to go.
e - va - tor, please don't call.
and let it be.

E7 D7 To Coda ⊕

Wast - ed words, Al - read - y been heard. Are you real - ly
Wast - ed words, so ab - surd. Are you real - ly
Wast - ed words, will nev - er be heard. Go on home, ba - by.

1 B7 E7 A

God? Yes or no?

2 N.C. B7 E7

Sa - tan? Yes or

A

no? _____ Tell me now,

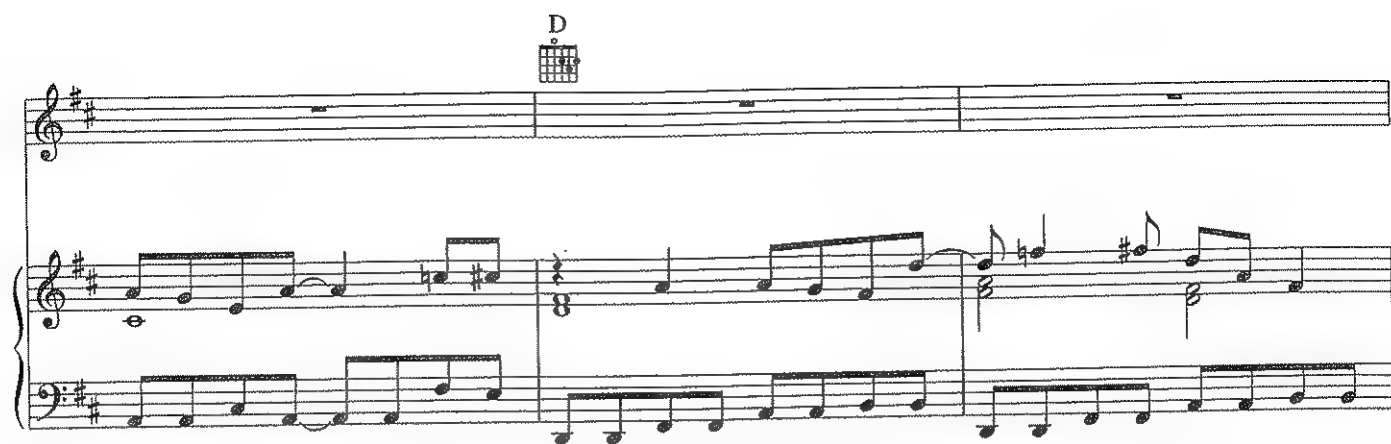
please, _ yeah. woh. ____

Ooh. _____

D A

no? _____ Tell me now,

D



First system of a musical score in D major. The top staff has a whole rest. The middle staff has a melody starting on D4, moving up stepwise to A4, then down to G4, F#4, E4, and D4. The bottom staff has a bass line starting on D3, moving up stepwise to A3, then down to G3, F#3, E3, and D3. A guitar chord diagram for D major is shown above the top staff.

A E7



Second system of the musical score. The top staff has a whole rest. The middle staff continues the melody from the previous system, ending on D4. The bottom staff continues the bass line, ending on D3. Guitar chord diagrams for A major and E7 are shown above the top staff.

D7 B7 E7 A



Third system of the musical score. The top staff has a whole rest. The middle staff has a melody starting on D4, moving up to E4, then down to D4, C#4, B4, and A4. The bottom staff has a bass line starting on D3, moving up to E3, then down to D3, C#3, B3, and A3. Guitar chord diagrams for D7, B7, E7, and A are shown above the top staff.

D.S. al Coda



Fourth system of the musical score. The top staff has a whole rest. The middle staff has a melody starting on D4, moving up to E4, then down to D4, C#4, B4, and A4. The bottom staff has a bass line starting on D3, moving up to E3, then down to D3, C#3, B3, and A3. The system ends with a Coda symbol.

CODA



Watch it on T V _____

Week - days, _____ soap - box spe - ci - al - i -

ty. _____ You know what I'm talk - in' 'bout now.

By the way, — this song for you, _____ sin - cere - ly

A

me. _____ well. _____

This system contains a guitar chord diagram for A major (x022111) and a vocal melody. The vocal line starts with a half note 'me.' followed by a half note 'well.' with a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note A4, a quarter note B4, and a half note C5. The bass staff has a half note A2, a quarter note B2, and a half note C3.

D

This system features a guitar chord diagram for D major (xx0232) and a piano accompaniment. The treble staff has a half note D4, a quarter note E4, and a half note F#4. The bass staff has a half note D2, a quarter note E2, and a half note F#2.

B7 E7 A

This system contains guitar chord diagrams for B7 (xx0212), E7 (xx0212), and A (x022111). The vocal line has a half note B4, a quarter note C5, and a half note D5. The piano accompaniment features a treble staff with a half note B4, a quarter note C5, and a half note D5. The bass staff has a half note B2, a quarter note C3, and a half note D3.

Repeat and Fade

This system concludes the piece with a repeat and fade instruction. The vocal line has a half note B4, a quarter note C5, and a half note D5. The piano accompaniment features a treble staff with a half note B4, a quarter note C5, and a half note D5. The bass staff has a half note B2, a quarter note C3, and a half note D3.

YOU DON'T LOVE ME

Words and Music by
WILLIE COBBS

Fast Blues



mf

1-3

4

You don't love

D7



1. _____ me,
- 2.,4. _____
- 3., D.S. Instrumental solo
5. _____

pret - ty ba - by.
my moth - er, _____
pret - ty ba - by,

You don't
I'm gon - na
if I



love me, yes, _____ I know. _____
talk to my fa - ther, too. _____
don't see you _____ no more. _____

You don't love
 Well, I'm gon - na tell
 Lord, good-bye now,

D7

me, pret - ty ba - by. You don't
 my sweet moth - er, an' I'm gon - na
 pret - ty ba - by, if I

A7

love me, yes, I know.
 talk to my fa - ther, too.
 nev - er see you no more.

Well, if you leave.
Well, I'm gon - na tell —
Well, if you think.

E7#9

To Coda ⊕

Bb7 **D7**

N.C.

— me, pret - ty ba - by, don't 'cha know —
— ev - 'ry - bod - y what those young —
— I'll be your fool, — Lord, you bet - ter be —

A7

— you're gon - na hurt me so. —
— girls - 'll do for you. —
— on your mer - ry way. —

1-4

End solo

- 2.,4. Well, I'm gon - na tell _
 3. *Instrumental solo*
 5. Well, good - bye _ now _

D.S. al Coda

Instrumental solo

CODA

D7

D7/A

N.C.

*freely**molto rit.**accel.*

A7

molto rit.

WHIPPING POST

Words and Music by
GREGG ALLMAN

Moderately fast, driving

N.C.

mf

The piano introduction is in 11/8 time, key of D major. The right hand has whole rests for the first two measures. The left hand plays a driving eighth-note pattern: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A35

A Bm7 Am7 Bm7

lied ——— to. But I
been such a fool. And

A Bm7 Am7 Bm7

don't know why ——— I let that mean wom - an make me a
I had to stand by I 'n' take it, ba - by,

A Bm7 Am7 Bm7

fool. ——— She took all my
all ——— for lov - in' you.

A Bm7 Am7 Bm7 A Bm7

mon-ey. ——— Wrecked my new ——— car. as I look at what you've —
Drown my - self in sor - row

Am7 Bm7 A Bm7 Am7 Bm7

done. But Now she's with one of my good-time bud-dies. They're
noth - in' seems to change, _ the bad times stay the same, an'

A Bm7 Am7 Bm7 D7

drink-in' in some cross - town _ bar. _____ } Some-times I feel, _____
I can't run. _____

E7

some - times _____ I feel _____ like I been

A7 D7 A7

tied _____ to the whip-ping post, _____ tied _____ to the

D7 A7 D7

whip-ping post, _____ tied to the whip-ping post. ...

C N.C. A5 5fr To Coda ⊕

Good, Lord, I feel like I'm dy - in' _____

Asus Bm7/A Am7 D Asus Bm7/A Am7 D

A Bm7 Am7 Bm7 A Bm7 1 Am7 Bm7

Instrumental solo

2 D.S. al Coda

My — friends

Solo ends

CODA

Asus Bm7/A Am7 D Asus Bm7 Am7 D

A Bm7 Am7 Bm7 A Bm7

Instrumental solo

Am7 Bm7 N.C.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a continuous eighth-note accompaniment in the bass and a melody in the treble.

Second system of musical notation. It continues the piece with a grand staff. An 8va (octave) marking is present above the treble staff. The accompaniment and melody continue.

Third system of musical notation. This system includes guitar chord diagrams and fret numbers above the treble staff. The chords are: A (N.C.), Bm7 (2fr, N.C.), C6 (N.C.), and Bm7 (2fr, N.C.). The music continues with a grand staff.

Fourth system of musical notation. This system includes guitar chord diagrams and fret numbers above the treble staff. The chords are: D6 (N.C.), A (N.C.), and D7. A tempo change to "Slower" is indicated. The lyrics "Some - times I ____ feel, ____" are written below the treble staff. The music continues with a grand staff.

some - times _____ I feel _____ like I been

tied _____ to the whip-ping post, _____ tied _____ to the

whip-ping post, _____ tied _____ to the whip-ping post. _____

Good Lord, I feel like I'm _ dy - in' _____

molto rit.

29 SONGS SPANNING THREE DECADES OF AMERICA'S GREAT SOUTHERN ROCK BAND

Ain't Wastin' Time No More

Angeline

Black Hearted Woman

Blue Sky

Can't Take It with You

Come and Go Blues

Don't Want You No More

Dreams I'll Never See

End of the Line

Gambler's Roll

Good Clean Fun

It's Not My Cross to Bear

Jessica

Little Martha

Melissa

Midnight Rider

Nobody Knows

One Way Out

Ramblin' Man

Revival

Seven Turns

Southbound

Stand Back

Statesboro Blues

Straight from the Heart

Trouble No More

Wasted Words

Whipping Post

You Don't Love Me

U.S. \$19.95

ISBN 0-7935-7373-4



HL00306143

 HAL • LEONARD®